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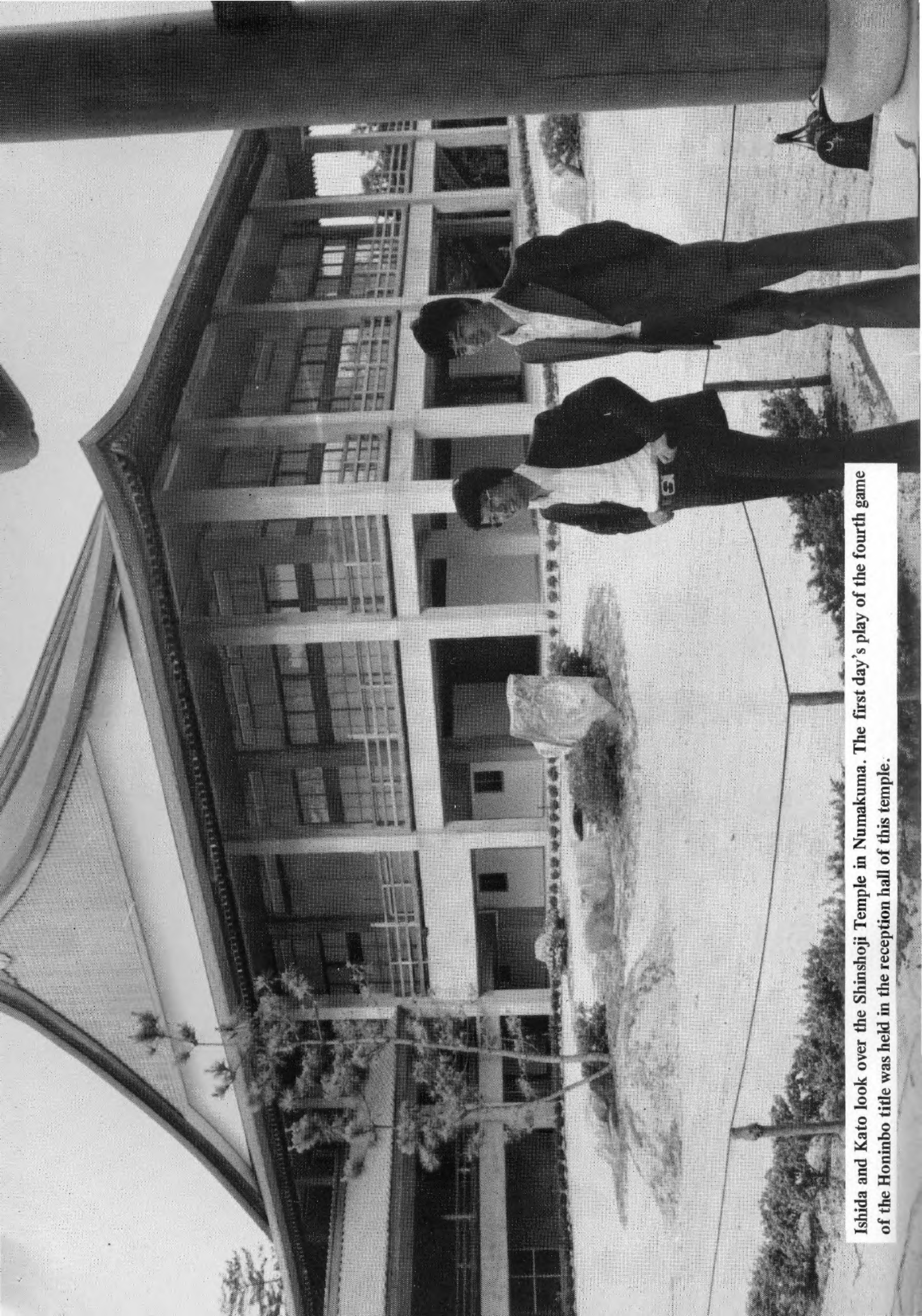
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GO WORLD

SEPTEMBER-OCTOBER 1978 NO.9



THE ISHI PRESS



Ishida and Kato look over the Shinshoji Temple in Numakuma. The first day's play of the fourth game of the Honinbo title was held in the reception hall of this temple.

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(Collection of William Pinckard. Photograph by James McDonald)

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GO WORLD NEWS

Ishida Ties Honinbo Title Match

With the title-holder, Kato Masao, having taken a commanding lead of 3-1, the 33rd Honinbo title match seemed to be all over bar the shouting, but the challenger, Ishida Yoshio, has staged a splendid recovery. By winning the fifth and sixth games, Ishida has ensured an ideal climax to the series, with the title being decided in the final game, to be played on the 31st July and the 1st August. Ishida seems to have regained his old form and in particular his skill and tenacity in the endgame are proving of great service to him.

Results:

Game 5 (Jun. 28,29). Ishida (B) won by 5½ points.
Game 6 (Jul. 10,11). Ishida (W) won by 3½ points.



Ishida ties the score in the 6th game.

Meijin Challenger — Kato or Otake?

Kato has stumbled in the final stretch of the Meijin league and once again it is a neck and neck race between him and Otake. In a game played on the 27th July, Sakata Eio, a former Meijin fighting to hang on to his place in the league, defeated Kato by resignation. Kato is still in a slightly favourable position, as he only has one game to go, to Otake's two, but now a playoff between these two seems a distinct possibility.

Another former Meijin, Ishida Yoshio, suffered his fifth loss, in a game against Cho Chikun also played on the 27th, and now has only an outside chance of retaining his place.

Otake Leads in Gosei Title

Kato is also under siege in the 3rd Gosei title match and here the challenger, Otake Hideo, has

made a serious breach in his defences by winning the first two games. Since the series is best-of-five, Kato really has his back to the wall. Perhaps he was distracted by the birth of his first child, a son, the day before the first game, or perhaps the pressure of fighting to stay on top of the Go world is beginning to tell. At any rate, Kato suffered five losses in a row during late June and July, something unprecedented in his professional career.

3rd Kisei Title

Further results in the 1st Stage:

7-dan final: Cho Chikun defeated Awaji Shuzo

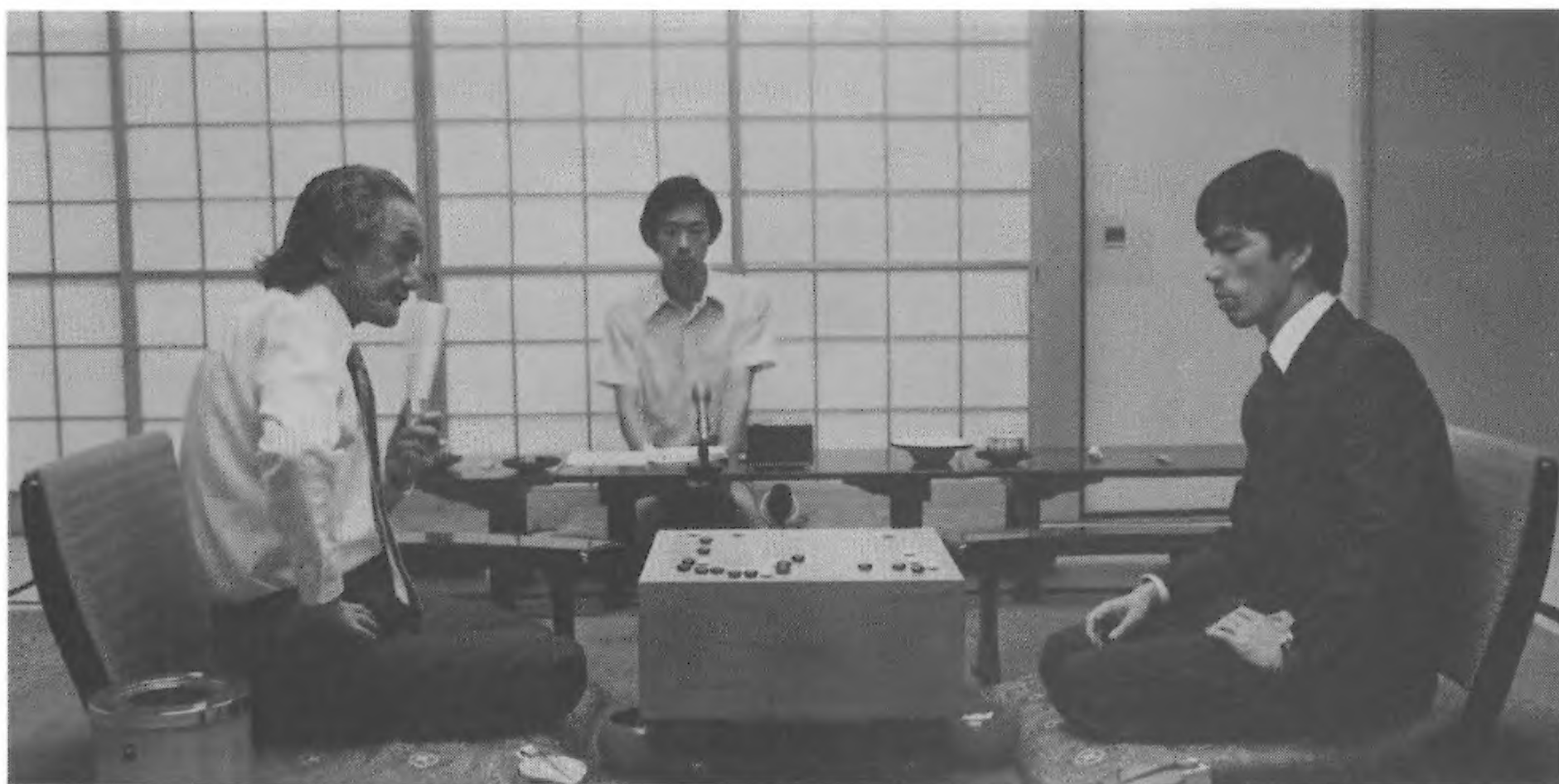
8-dan final: Chino Tadahiko defeated Ishigure Ikuro

9-dan semi-finals: in one semi-final Sakata defeated Ushinohama Satsuo of the Kansai Ki-in;

3rd Meijin League (as of 27th July)

Rank	Name	O	I	S	K	H	Ka.	Ku.	S	C	Score
1	Otake	—	1	1	×	1		1		1	5-1
2	Ishida	×	—	1	×		×	×	1	×	2-5
3	Sakata	×	×	—	1	×	1	1	1		4-3
4	Kato	1	1	×	—	1	1		1	1	6-1
5	Hashimoto	×		1	×	—	1	1	1	×	4-3
6	Kajiwara		1	×	×	×	—	×	1	×	2-5
7	Kudo	×	1	×		×	1	—	1	×	3-4
7	Shiraishi		×	×	×	×	×	×	—	×	0-7
7	Cho	×	1		×	1	1	1	1	—	5-2

Note: the players are ranked according to their results in the previous league.



Sakata confronts Kato in a crucial game for both players in the 7th round of the Meijin league.

in the other Otake meets Kudo Norio.

Note: all the above-mentioned players gain places in the 2nd Stage of the Kisei title.

Kippe German Champion

The 1978 German Championship was held in Dusseldorf this summer. The result was a tie between Jürgen Alt of Bochum and Horst Kippe 4-dan of Berlin. The playoff, held in Berlin, was won by Kippe.

The Bruno Rüger Memorial Tournament was won by Günther Stein of Munich.

Chinese Team Tours Japan

From the 6th to the 27th June a ten-member Chinese team, consisting of eight players, the team leader and a secretary, toured Japan and played seven team matches with Japanese players. The final result was a tie, 28 to 28, which is not as impressive as the score of the last touring team in 1976, which was 27 wins, 24 losses, 5 jigo, but since the touring team this year was actually matched against stronger Japanese teams than before, it seems that the level of Go in China has continued to improve. A new feature of this tour, indicating that the competitive aspect was being taken more seriously, was a special three-match series (the 3rd to 5th matches) in which the same Japanese team played the Chinese team. This series the Japanese won 14 to 10.

Perhaps the biggest difference this time was the performance of the Chinese champion, Nieh Wei-p'ing. In 1976 he startled the Go world by winning six of his seven games, including victories over Fujisawa Shuko and Ishida Yoshio, but this time he was a marked man and could only score



Sun Le-yi, the Chinese team-leader, watches K'ung (left) play Ogawa 4-dan (9th June)



The Japanese team captain, Okubo 9-dan, meets Ch'en Tsu-te in the first game of the three-match series (14th June).

three wins to four losses. All the same, this still leaves Nieh with an impressive record to date of 17 wins to 8 losses against high-ranked Japanese professionals. The other top Chinese player, Ch'en Tsu-te, also had a 3-4 result.

The outstanding player on the Chinese team was K'ung Shang-ming (aged 22), the sole woman member. In 1976 K'ung won all her games; this time she lost the first, by half a point, to Ogawa Tomoko 4-dan, but won the rest, including an impressive three wins in a row against Kobayashi Chizu 5-dan, the Japanese women's champion. K'ung clearly has strong claims to being the world's top woman player.

In our next issue, we will present a full report on the Chinese tour with commentaries on some of the more interesting games.

World Amateur Go Championship

Under the joint sponsorship of Japan Air Lines and the Nihon Ki-in, the 1st World Amateur Go Championship will be held in Tokyo next year. This is the first such undertaking since the International Go Tournament held in Tokyo in 1963, but the new tournament is planned on a much larger scale. It is also hoped that it will become an annual event, being held in a different country each year.

From the 13th to the 17th March, 1978, 32 players from seven zones around the world will participate in a knockout tournament to decide

the world's strongest amateur player. The zones are Europe (8 representatives), North America (4), South America (4), Oceania (2), China (4), Korea (4) and Japan (6). The matches from the quarter-finals on will be televised.

In November this year the Nihon Ki-in will also be holding the 2nd Seminar for Overseas Teachers of Go, with participants being invited from North and South America and Oceania.

1978 European Go Congress

The 22nd European Go Congress began on the 22nd July at the Maison du Japon at the Cité Universitaire in Paris. The Nihon Ki-in was represented at the opening ceremony by Iwamoto Kaoru 9-dan, a former Honinbo who has devoted himself to spreading Go throughout the world. After the Congress, Iwamoto plans to spend two weeks giving instruction at the London Go Centre.

A major surprise was the appearance, for the first time ever, of a delegation from China, made up of three of their top players, Nieh Wei-p'ing, Ch'en Tsu-te and Ch'en Kuo-sun. This was an auspicious start to Go exchange between China and the West.

Nihon Ki-in Election

As a result of elections held in June, the new Chairman of the Board of Directors of the Nihon Ki-in is Sakata Eio 9-dan. The new director of the Overseas Department is Nakaoka Jiro 7-dan.

24th Women's Championship

Kobayashi Chizu seems to be well on the way to establishing herself as the top woman player in Japan. In May this year she completed her second defence of the Women's Championship (also known as the Women's Honinbo title) and immediately afterwards gained promotion to 5-dan, her record in the oteai being 12 wins to 2 losses.

This year the challenger was her close rival, Ogawa Tomoko 4-dan, and their encounter in the title match produced some lively games.

GAME ONE

White: Ogawa Tomoko 4-dan

Black: Kobayashi Chizu 4-dan

komi: 5½; time: 6 hours each

date: 20th April, 1978

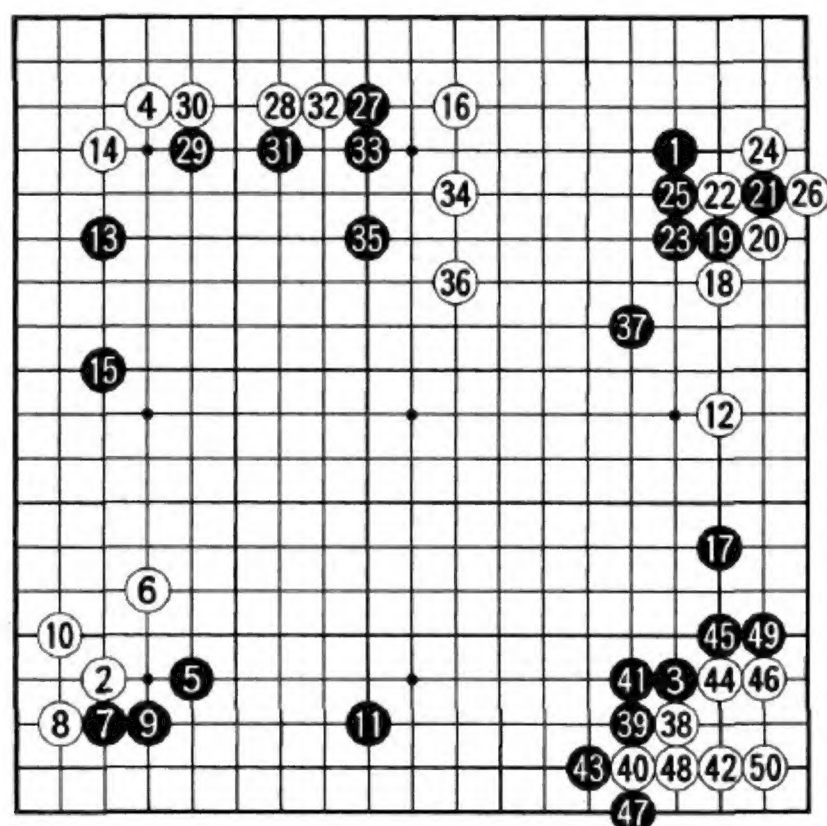


Figure 1 (1 – 50)

Figure 1 (1 – 50)

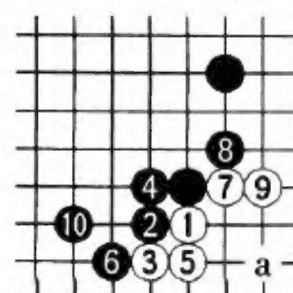
White 6, 14, 16. White is clearly aiming at a leisurely game. Black decides to upset this strategy with the violent contact play at 19. The sacrifice sequence to 25 is clearly a loss locally for Black, but she hopes to make up for this by seizing the overall initiative with 27.

Black 37 aims at continuing the attack as well as defending Black's group in the top right, but White smartly seizes the opportunity to invade at the bottom.

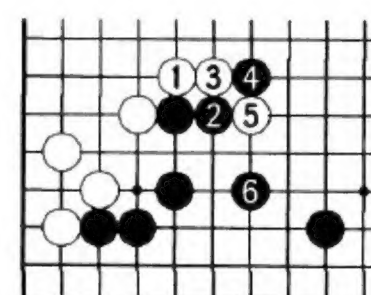


The Title-holder: Kobayashi Chizu

Born 28th September, 1954. Standard-bearer of the Kobayashi Go family – younger brothers Takayuki, Kenji and Satoru are 1-, 3- and 5-dan respectively. Entered the Kitani school and became shodan in 1972. Promoted to 4-dan in 1976, then to 5-dan immediately after this title match, on the 7th June, 1978. Won the 22nd Women's Title in 1976 by defeating Honda Sachiko 5-dan 2–1 and defended it against Honda by the same margin in 1977.



Dia. 1



Dia. 2

White 42. The usual move is at 5 in Dia. 1. White gains sente but is left with a weak point at 'a', though Black cannot do anything immediately.

Figure 2 (51–100)

Black 51. The proper move is defending at 'a'. However, White cannot aim at attaching at 61, as Black has made the hane (47 in Figure 1), so Black's strategy is to try and dispense with reinforcing. White quietly extends at 52 in response, as she comes to the conclusion that Black will welcome the fight started if White counters with 1 to 5 in Dia. 2.



The Challenger: Ogawa Tomoko

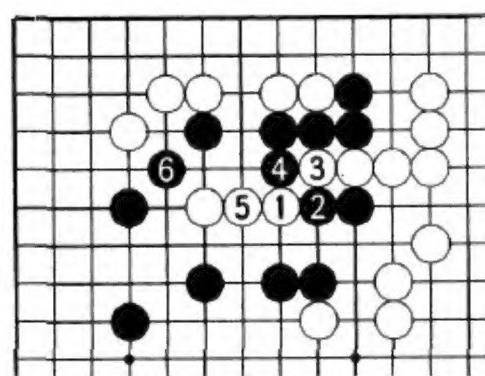
Born 1st April, 1951. In 1965 won the Japan Women's Amateur Championship. Entered the Kitani school in 1966 and became shodan in 1970. Toured China in 1973. Promoted to 4-dan in 1975. Made headlines in the weekly magazines last year when she married the well-known actor Yamamoto Kei, who is about amateur 2-dan.

Black 67. Essential to defend against White 'b', though Black knows that an attack on her top right group is coming.

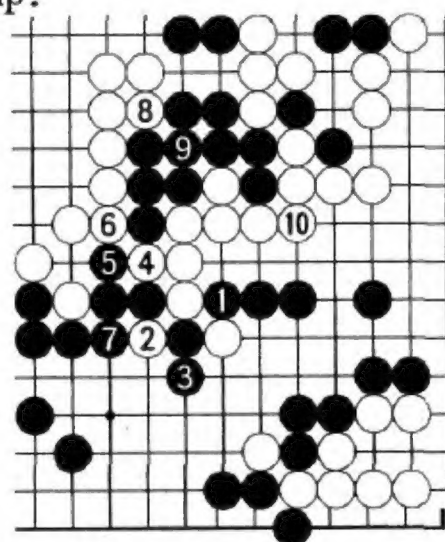
White 80 is the vital point for attack, but instead of defending meekly, Black counter-attacks with 81 to 87. White in turn counter-attacks with 90 when Black peeps at 89.

Black 91. Black has time to secure the connection of this group. She need not worry about White 94 at 1 in Dia. 3, as she can counter with 2 to 6. This fight seems unreasonable for White.

Black 95 secures connection for this group. Taking the time to play 97 and 99 shows how confident Black is. The gap at 'c' makes Black 'd' sente, which is a big help.



Dia. 3



Dia. 4

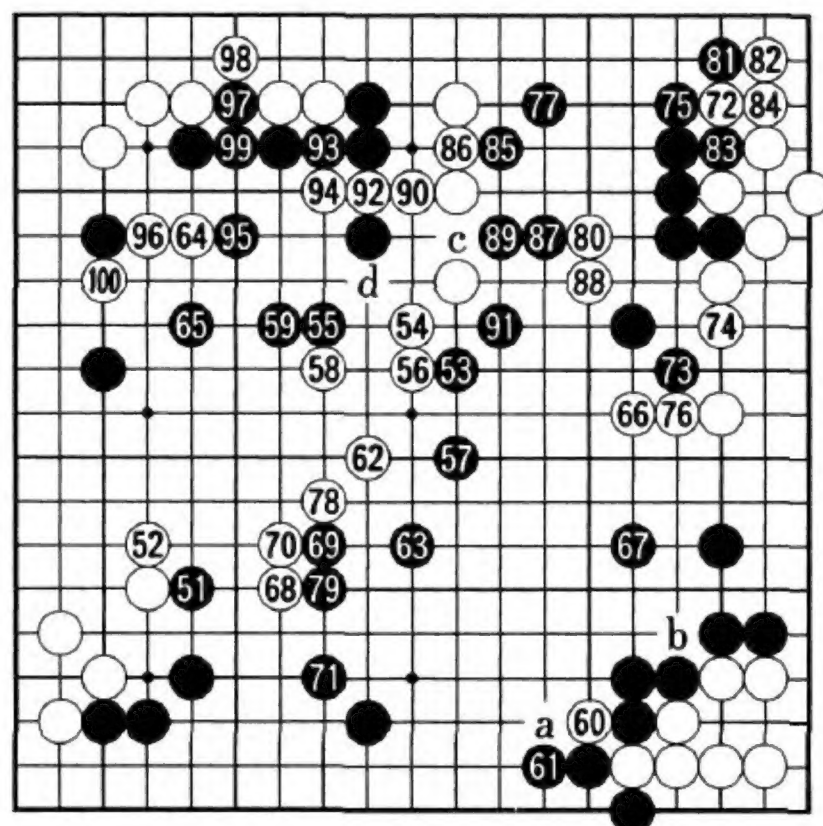


Figure 2 (51 - 100)

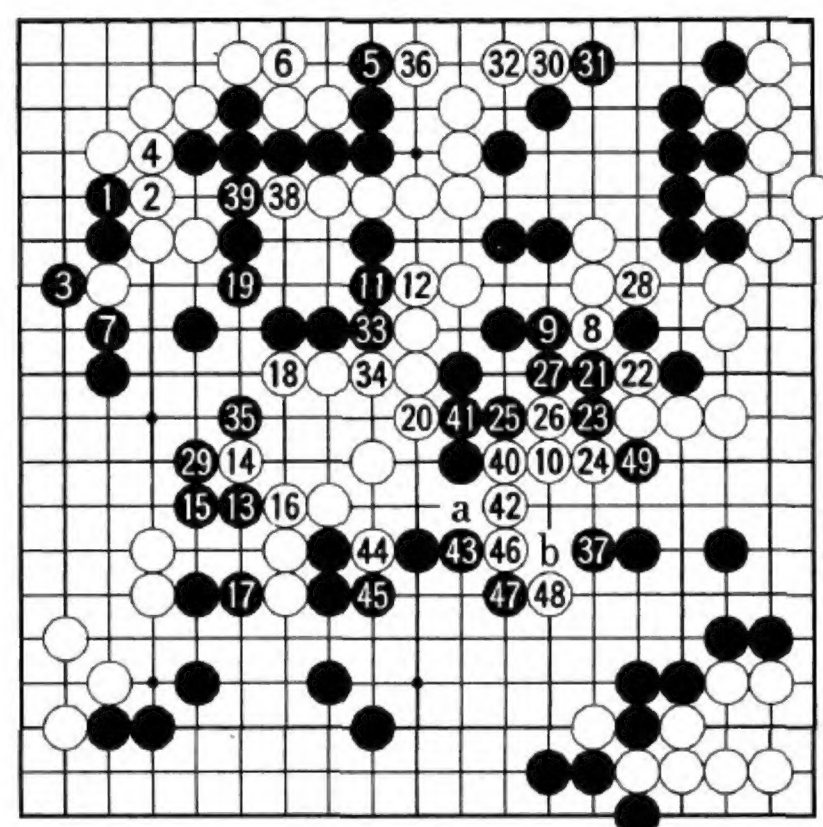


Figure 3 (101 - 149)

Figure 3 (101 - 149)

White 10. White is aiming at the contact play at 'a' and also at invading Black's lower area. However, Black attacks with the severe peep at 13, cutting off White's large group.

Black 21. Black's aim is to defend in sente against White 20.

Black 37. Black is clearly aiming at the cut at 49, so White has to be careful about jumping into Black's bottom area. That is why she plays the conservative moves of 40 and 42.

White 44 is a clever move. When White hanes at 48, Black cannot cut at 'b' because White can attack with the sequence in Dia. 4. Black therefore has to prepare the way by cutting at 49.

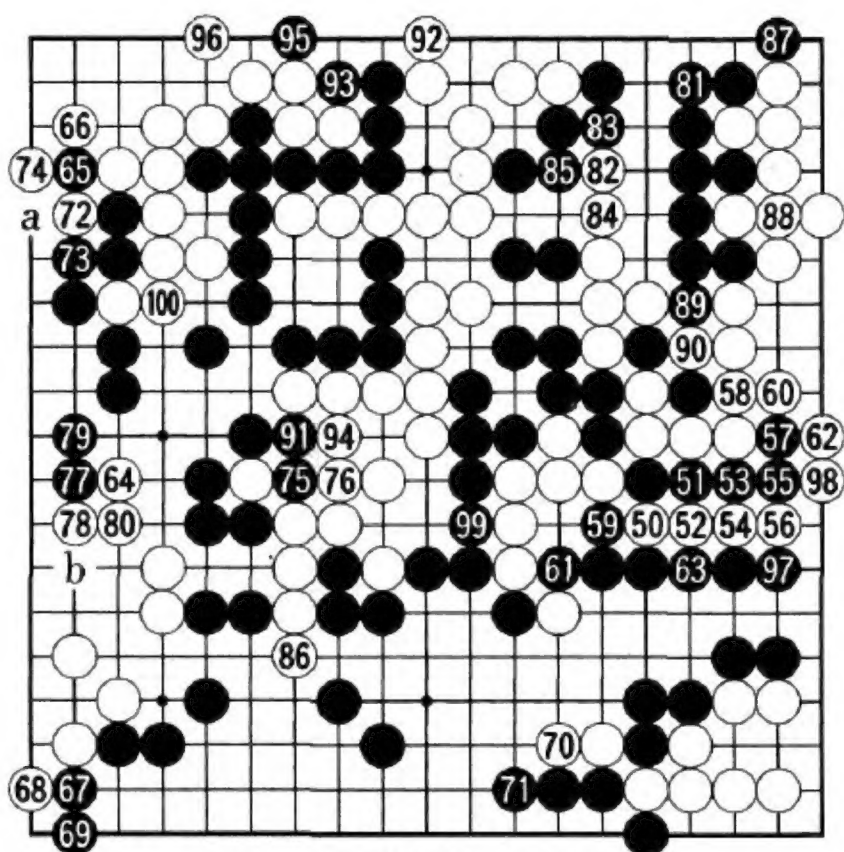


Figure 4 (150 – 200)

Figure 4 (150–200)

The sacrifice sequence to 60 enables Black to cut at 61 and so to secure the whole bottom area. This decides the game in Black's favour.

White 70. Played to gain time – White has been in byo-yomi (a minute a move) since 134.

White 72. White 79 would be better, but White is worried about the bad aji in her corner if Black plays 'a'. Permitting Black to play 77 and 79 in sente (80 is necessary to prevent Black 'b') is painful, however. Black's lead becomes more definite when she defends at 81.

Figure 5 (201–245)

The main feature of this game was the skill with which Black surrounded her bottom territory

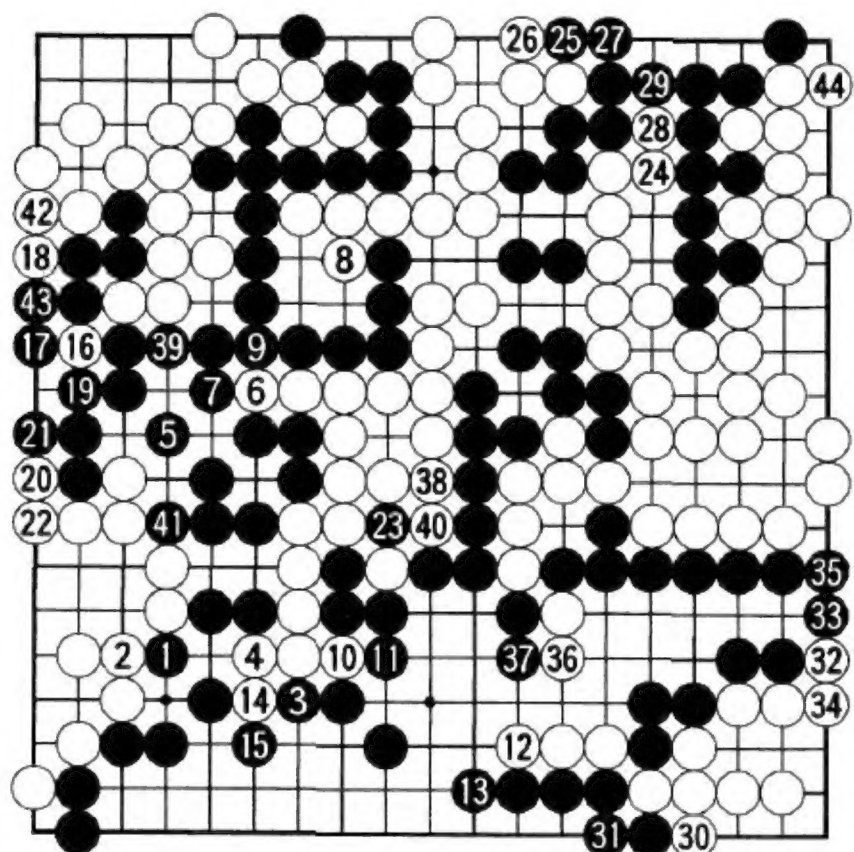


Figure 5 (201 – 245) 45:connects below 23

after dispensing with a reinforcement at 'a' in Figure 2. The conclusion seems unavoidable that White would have been better off following the standard joseki in Dia. 1. The key to the success of Black's strategy was her solid reinforcement at 137 in Figure 3. When White looked like breaking through, Black was able to save the situation with a skilful sacrifice sequence which earned her victory.

Black wins by 4½ points.

Time taken. White: 5 hours 59 minutes

Black: 5 hours 19 minutes

(Adapted from a commentary by Murashima 8-dan)

GAME TWO

White: Kobayashi Chizu

Black: Ogawa Tomoko

date: 27th April, 1978

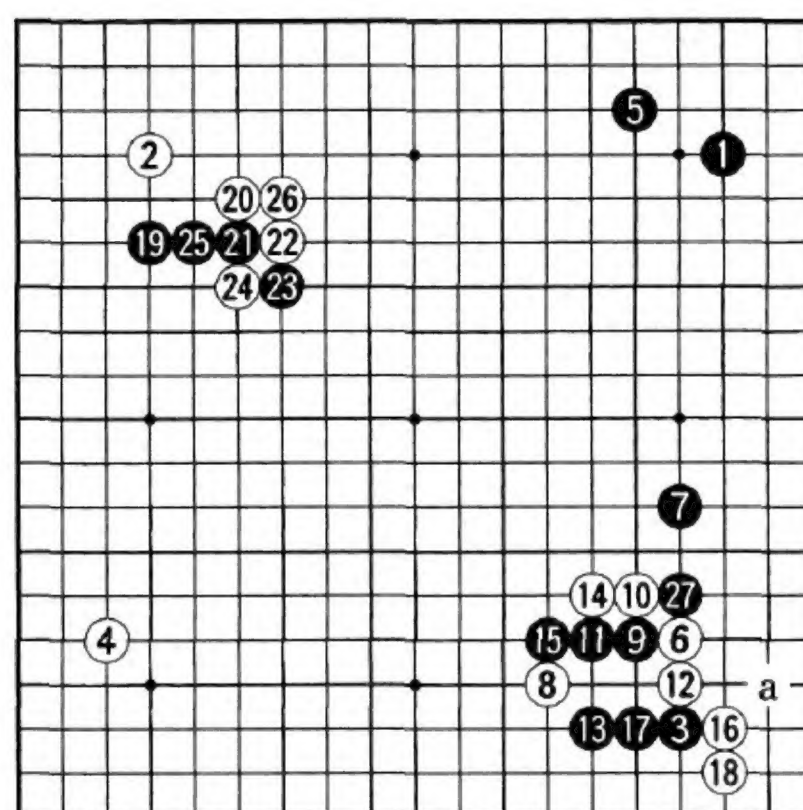
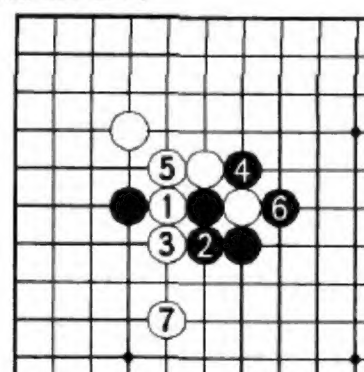


Figure 1 (1 – 27)

Figure 1 (1–27)

White 18. The safety-first move is the diagonal connection at 'a' which prevents Black from cutting at 27. White 18 is aggressive.

White 20 etc. Both players must be thinking about the problem of the ladder that comes up after Black cuts at 27.



Dia. 1

White 24. The other logical possibility is giving atari at 1 in Dia. 1, which will lead to the sequence to 7. Kobayashi Chizu obviously found this variation unsatisfactory.

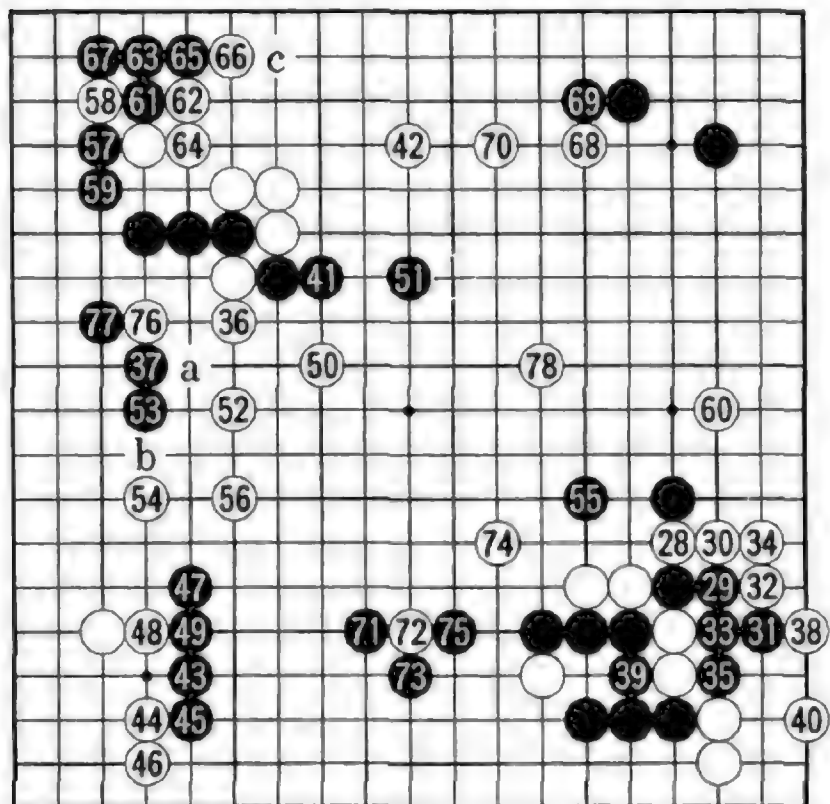
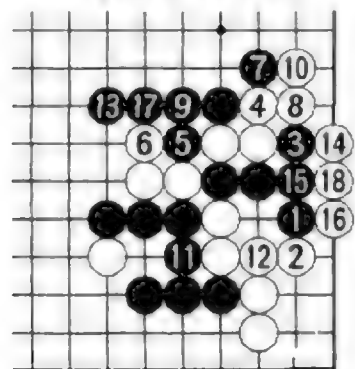


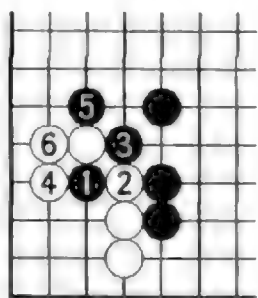
Figure 2 (28 – 78)

Figure 2 (28–78)

White 32. The ladder referred to earlier comes up in Dia. 2. If White plays 32 at 2, Black plays 3, then cuts at 5. When the ladder is unfavourable for White, as in this game, White must give atari at 6. White captures five stones in the sequence to 18, but Black gets an excellent squeeze with 13 and 17. Kobayashi played 32, sacrificing two of her own stones, in order to avoid this. (Note that simply playing 28 at 29 is also possible.)



Dia. 2



Dia. 3

White is able to cross under with 38 and 40, but the thickness Black gains here seems to make the overall result slightly favourable for her.

White 48. Necessary to forestall the forcing sequence in Dia. 3.

Black 53. An excessively solid move. Since Black 'a' is always sente, extending to 'b' with 53 would seem more natural. If the aim of 53 is to prepare for an attack on the centre white group,

then switching to 55, permitting White 56, seems contradictory.

White 60 is big, but capturing a stone with 61 to 67 is worth twenty-odd points, while Black can also aim at the clamp at 'c'.

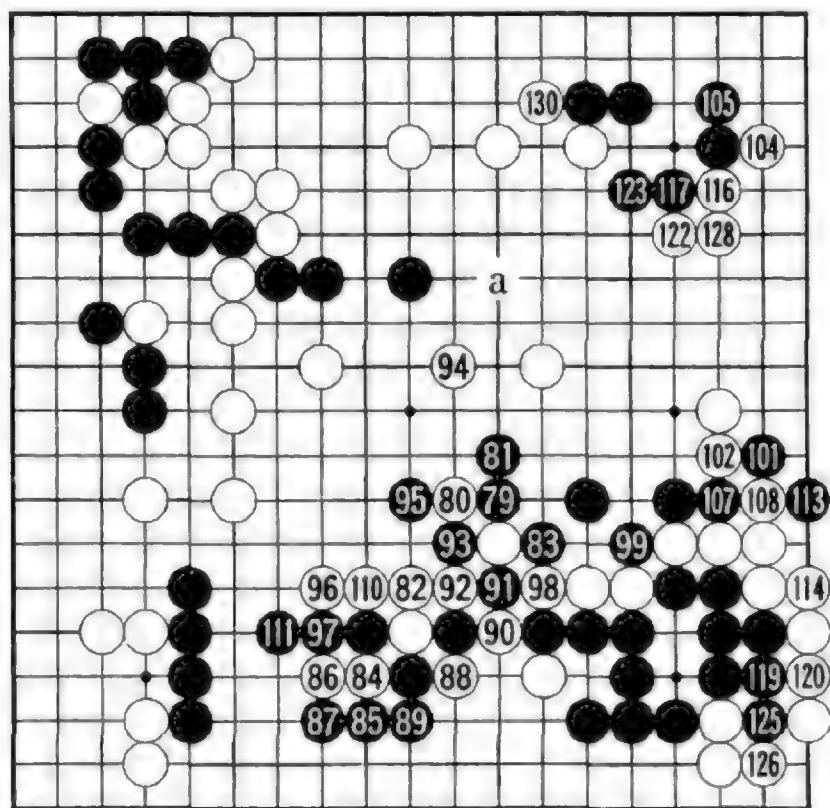


Figure 3 (79 – 130)

ko: 100, 103, 106, 109, 112, 115, 118, 121, 124, 127
129: connects the ko

Figure 3 (79–130)

Black 91. Since Black is ahead, she could also compromise by just connecting at 98. A large ko fight starts when White cuts at 98, but it is more serious for Black, as her centre stones are also at stake. Black's salvation, however, is the fact that she has an endless supply of ko threats in the neighbourhood, beginning with 101. In the end, White has to be content with connecting at 128.

White 130. White would play at 'a' if she could be confident of catching the three black stones, but she is handicapped by the weakness of her group at the bottom.

Figure 4 (131–200)

White 34. White reluctantly looks to the safety of this group – once again she would like to be able to play at 52.

Both players were also fighting the clock – Kobayashi went into byo-yomi with 44 and Ogawa with 51. Although the game was close, Black still had a slight lead.

White 60 forestalls Black 'a'.

Black 75, 77. Twelve points in gote.

Black 93 is a slip. Black could play 97 and 99 immediately.

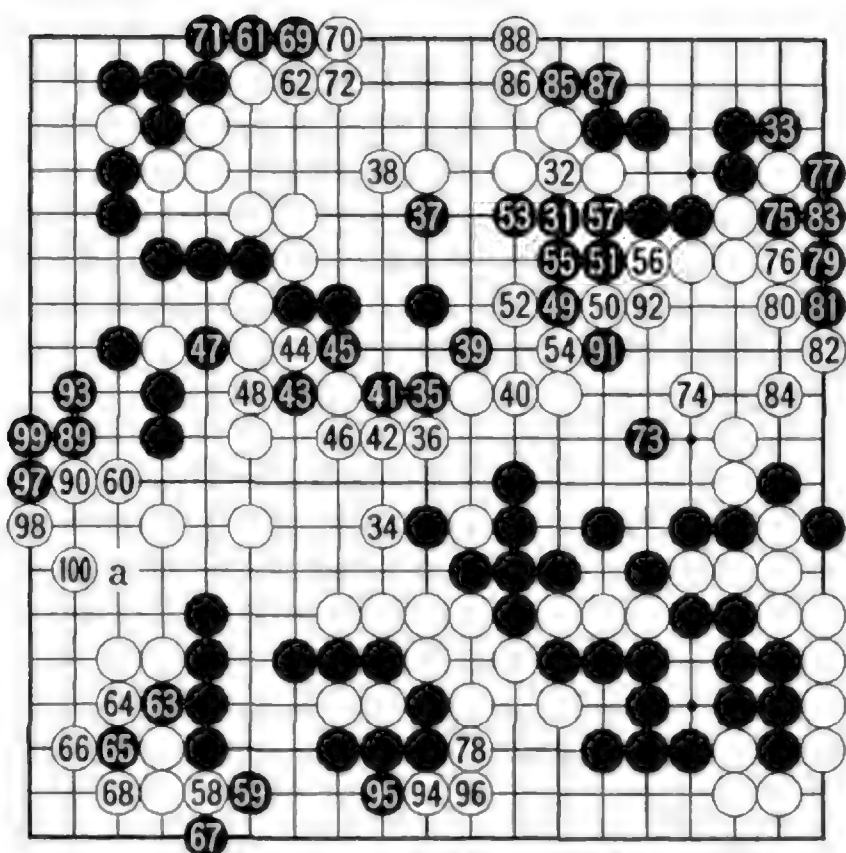


Figure 4 (131 - 200)

Figure 5 (201 - 280)

With both players in time trouble, the end-game was not perfect, but Ogawa managed to maintain right to the end the slight lead she gained early in the game. This tied the series at 1-all.

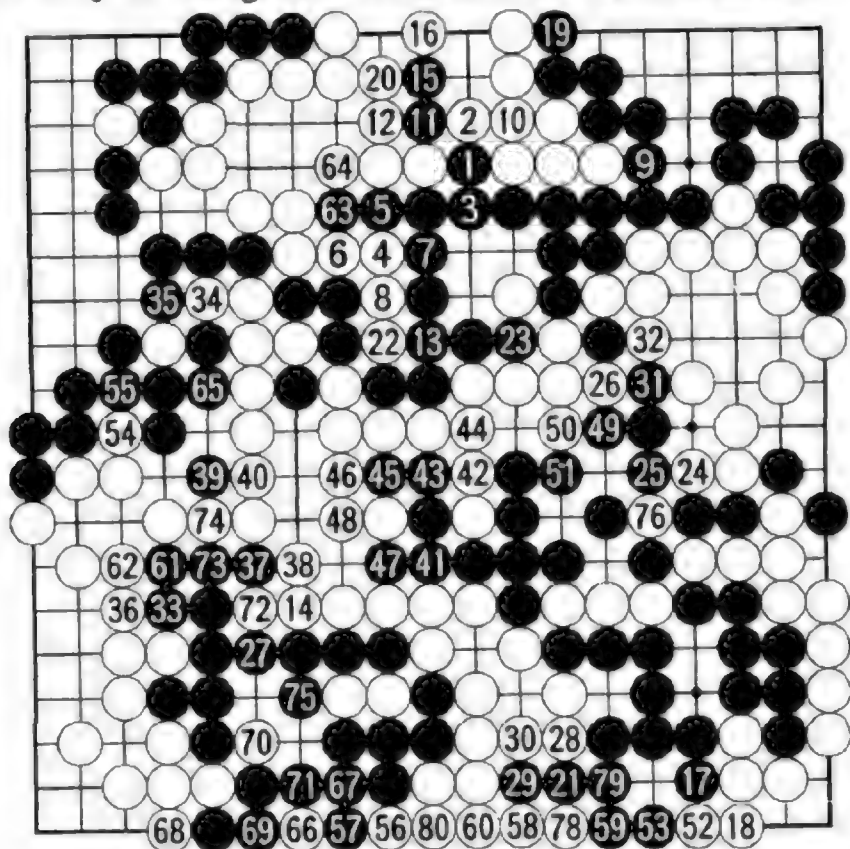


Figure 5 (201 - 280) 77: retakes

Black wins by $1\frac{1}{2}$ points.

Time taken. White: 5 hours 59 minutes

Black: 5 hours 59 minutes

(Adapted from a commentary by Murashima 8-dan)

GAME THREE

White: Kobayashi Chizu

Black: Ogawa Tomoko

date: 10th May, 1978

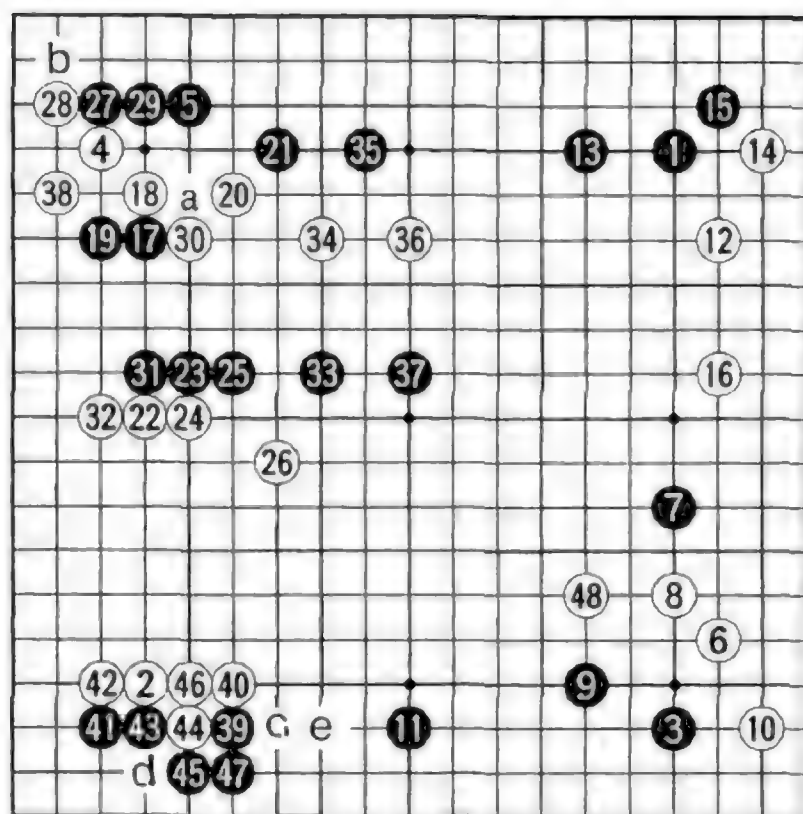


Figure 1 (1 - 48)

Figure 1 (1 - 48)

Black 19 is a joseki variation developed by the Kitani school to which both of these players belonged. There is nothing wrong with the usual move at 'a', however.

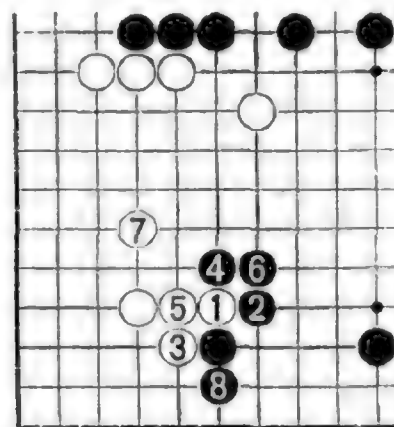
White 22. This move works well with White 2. Black has to play 23 etc. to move out, but this helps White to build up a moyo at the bottom.

Black 37. A difficult choice for Black — she could also block at 'b' to prevent White from getting a base on the side.

Black 41. Black goes for profit but building thickness with the hane at 2 in Dia. 1 seems preferable. If White 3, Black plays 4 to 8.

Black 47 is a tight move. If Black plays at 'c', White cuts at 47, Black defends at 'd', and White can aim at attaching at 'e' later on.

White 48 is an excellent move, creating nice thickness on the right.



Dia. 1

Figure 2 (49 - 84)

White 52 is overdoing things. White's aim is to

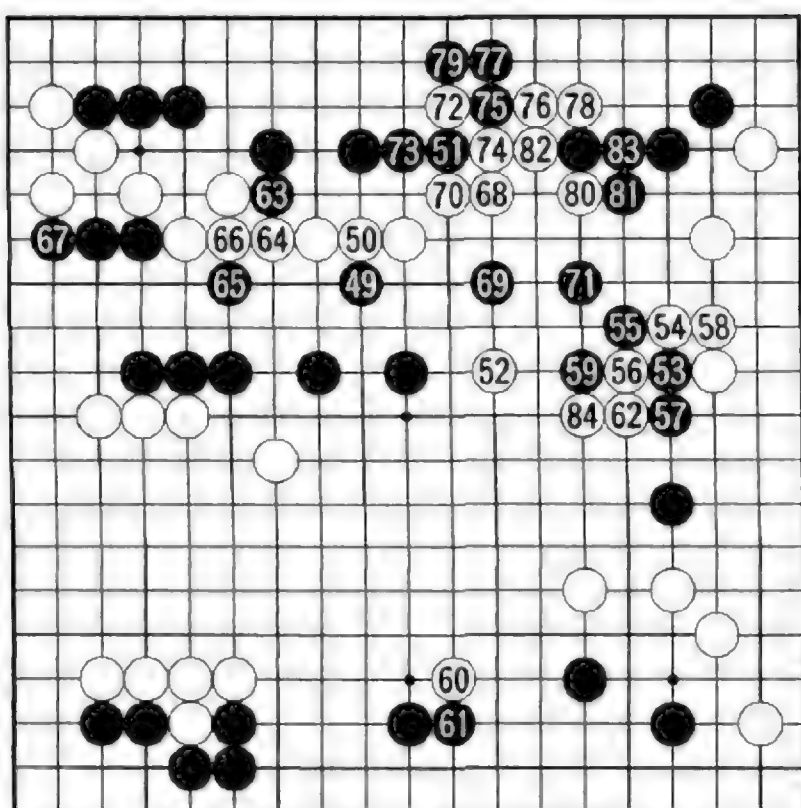


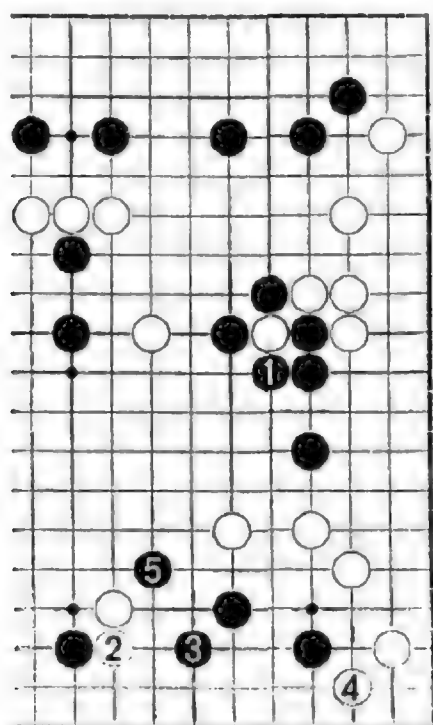
Figure 2 (49 – 84)

use this attack on the black group to the left to strengthen her position on the right side, but Black adroitly seizes the opportunity to attack at 53. White should have played 52 at 84.

Black 61 is probably the losing move. Black could have taken the lead if she had ignored 60 in order to make the ponnuki at 1 in Dia. 2. White will continue with 2, but 3 and 5 are good enough for Black.

Ogawa apparently felt that attacking the white group at the top with 63 to 67 would enable her to get further use out of the stones on the right (53 to 59), but finding a really severe attack is not so easy.

Black 69. Fighting spirit calls for this move. If Black answers 68 at 74, White 69 would relieve most of the pressure. Black 71 is another strong move which blocks White's escape route. This



Dia. 2

means driving White into Black's own territory at the top, but it's all or nothing for Black.

White 72 is a tesuji. If White just pushes though at 74, Black plays 72 eliminating all the aji around here.

Black continues to play strongly with 73 etc., but after 82 White feels confident that her group is safe, so she takes a firm grip on the right side by moving out at 84. This puts her so far ahead in territory that Black's only remaining chance of winning is to kill White's large group.

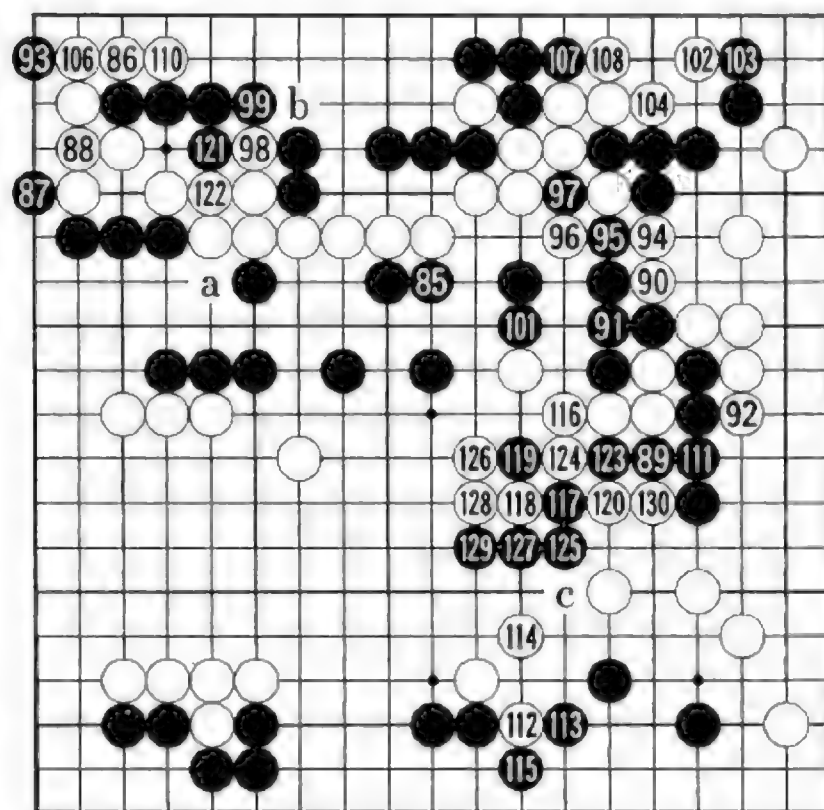


Figure 3 (85 – 130) ko:100,105; 109 connects
Figure 3 (85 – 130)

Black 89 is a dubious move. White gives atari at 90 before playing 92 and so is able to cut at 94 in sente. Black should play immediately at 93 with 89, though even then it is unlikely that she can catch the white group.

Black 101. Black has one ko threat at 116, but White has threats at 'a' and 'b', so Black decides to defend. After 102 to 108, Black's own corner is in danger, so she has little choice but to connect with 109. White, however, secures life with 110, as Black cannot attack because of her defect at 'b'.

Black 119. Black might have a better chance of escaping if she plays the sequence Black 120 – White 119 – Black 'c'. Ogawa had been in byo-yomi since 109 and did not have the time to work out all the ifs and buts. In any case, Black had to do more than just escape.

Figure 4 (131 – 178)

White 34. White can of course win the cap-

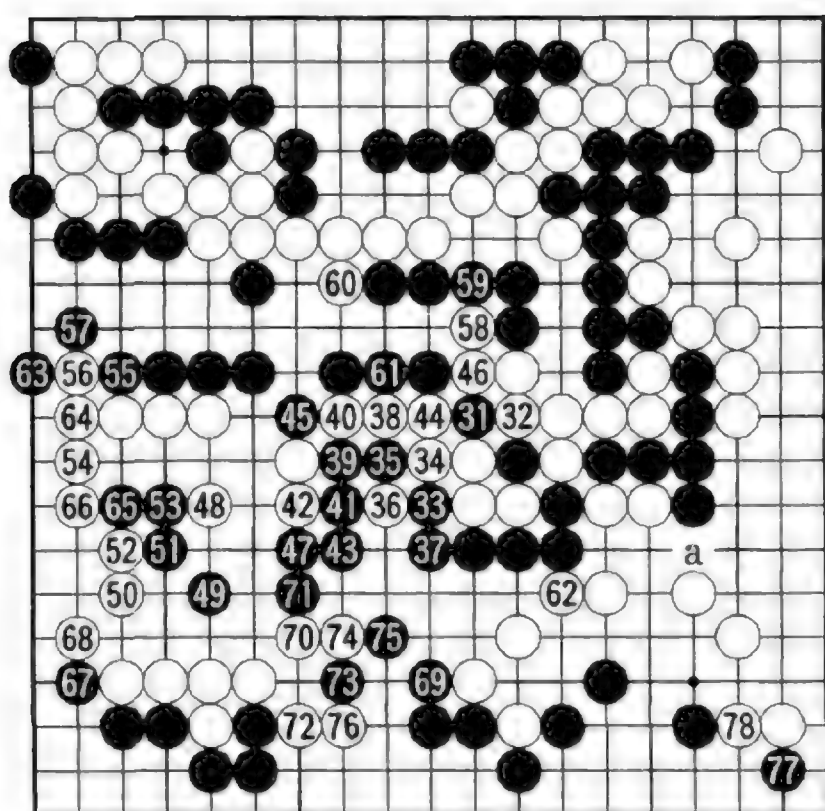


Figure 4 (131 - 178)

turing race by playing at 'a', but she would

lose three stones if she permitted Black 34. In any case, White succeeds in making two eyes in the sequence to 46, since Black must cut at 45.

Black 49. Black's last hope is to try and break through White's position on the left side, but White defends solidly with 50 etc. Black finally throws in the towel after 78. Letting White escape from the ladder with 62 in Figure 2 was a fatal mistake which dogged her throughout the game.

Kobayashi's good form continued after this game and she soon won promotion to 5-dan. She thus attained both of what she had declared to be her main goals for the year.

Black resigns after 178.

Time taken. White: 3 hours 43 minutes

Black: 5 hours 59 minutes

(Adapted from commentaries by Murashima 8-dan and Ohira 9-dan.)

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33rd Honinbo Title

GAME ONE

White: Kato Masao Honinbo

Black: Ishida Yoshio 9-dan

komi: 5½; time: 9 hours each

played at the Seikoen inn in Yugawara, Atami

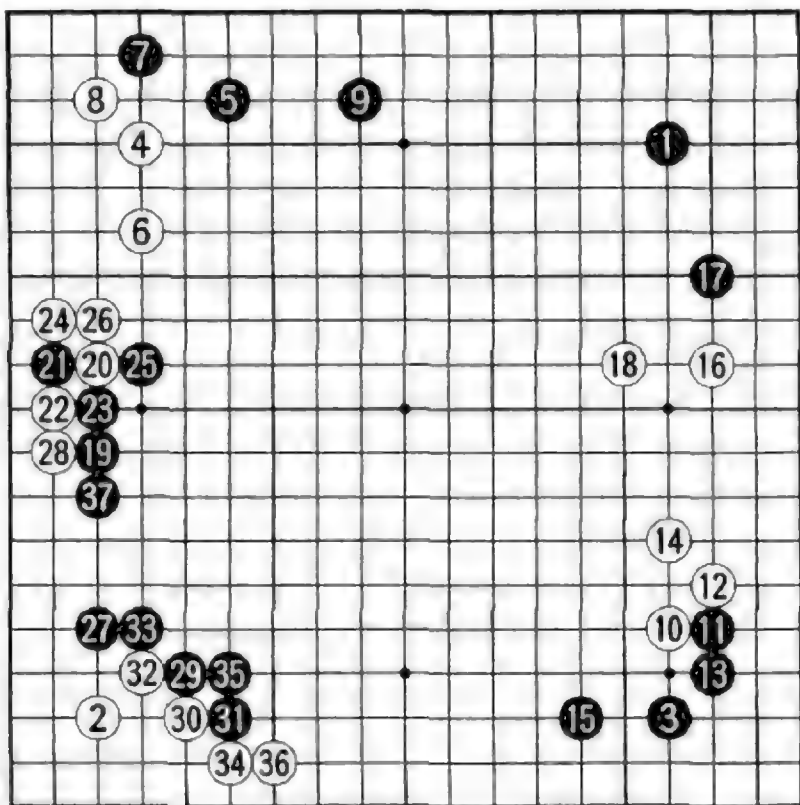


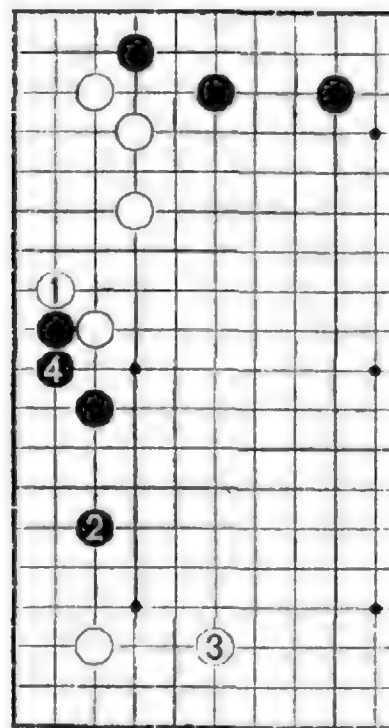
Figure 1 (1 - 37)

Figure 1 (1 - 37). A puzzling beginning

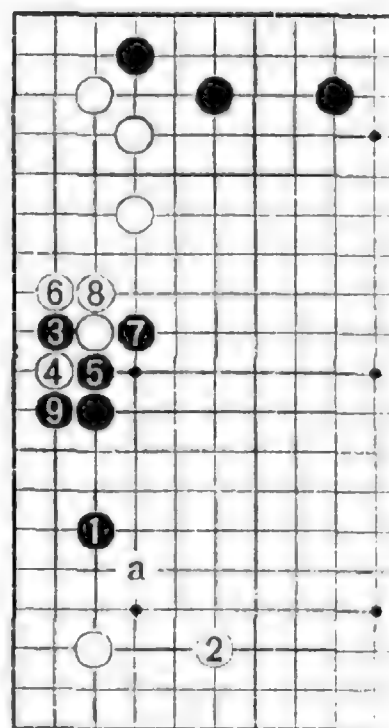
This series is Ishida's first title match since his unsuccessful attempt to regain the Meijin title from Otake in 1976. He has been out of the lime-light for less than two years, but that period saw the sudden emergence of Kato, his senior by one year. Surprisingly enough, this is the first title match between the two. In fact, they had only played eight official games prior to this series, with Kato winning five of them. In the past Ishida has been known for his tight, territory-oriented style and his preference for slow-paced games in which he can bring his legendary end-game skill to bear, but recently his style seems to be changing.

Black 21. So far the fuseki has been quite leisurely, but this move astonished players following the game. Ishida apparently hoped for White 1 in Dia. 1, after which he planned to play 2 and 4.

The conventional move for Black 21 is of course the simple extension to 1 in Dia. 2. If Black makes this move first, however, he cannot continue with 3, as White will naturally capture with 4. The result to 9 makes the black stones



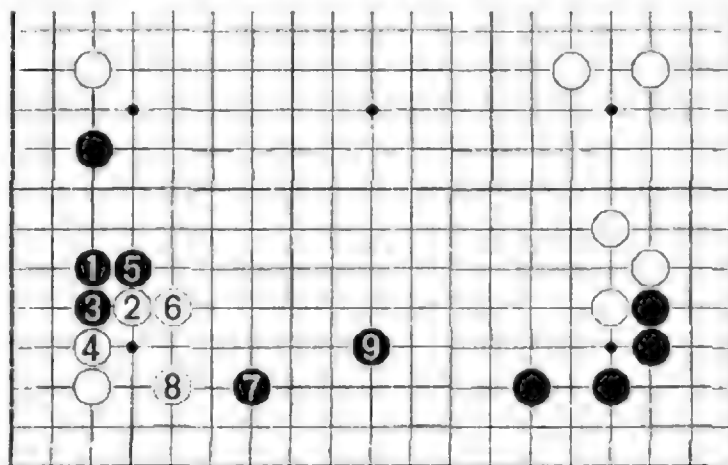
Dia. 1



Dia. 2

over-concentrated, so he would not play this sequence but would switch elsewhere with 3.

Why then did Ishida not make the usual move of 1 in Dia. 2? His explanation was that he had a feeling that White would counter with 'a' rather than 2. According to Takemiya, this would probably lead to the sequence in Dia. 3, a result which he regards as reasonable for Black.



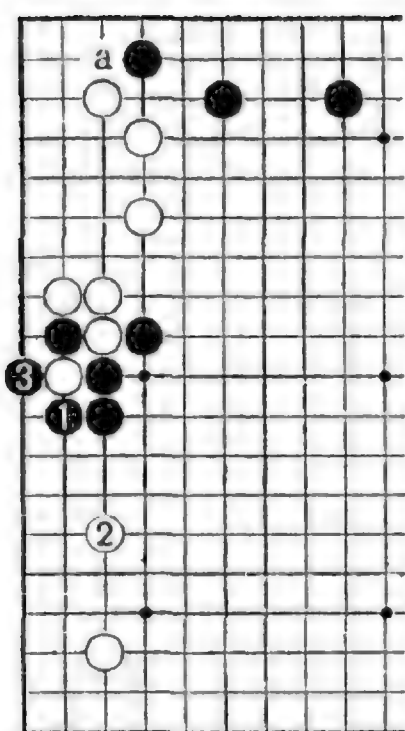
Dia. 3

Kato was so startled by Black 21 that he thought for over fifty minutes before making the hane at 22. It is not easy to choose between this and White 1 in Dia. 1.

Black 27. Black 1 in Dia. 4 seems preferable. White will play 2, so Black can capture with 3, creating useful thickness and giving him the threat of Black 'a' later on. When White crawls at 28, Black has no severe move in the corner. The result to 36 is less than satisfactory for Black.

Figure 2 (38 - 68). Roles reversed?

White 38 is a strongly territory-oriented move. Takagawa suggested 1 etc. in Dia. 5, but this is



Dia. 4

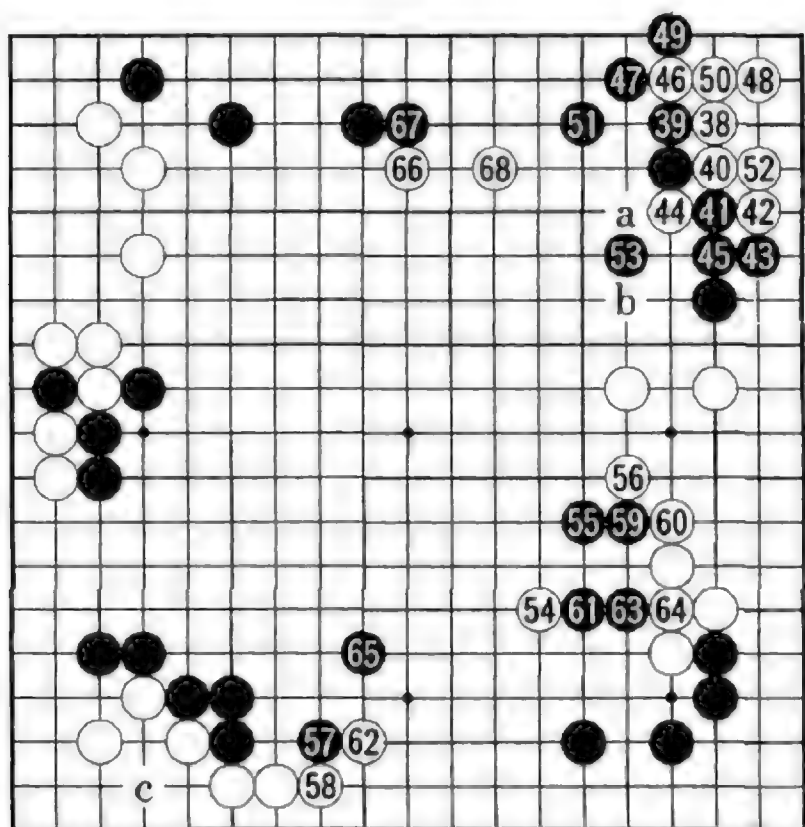
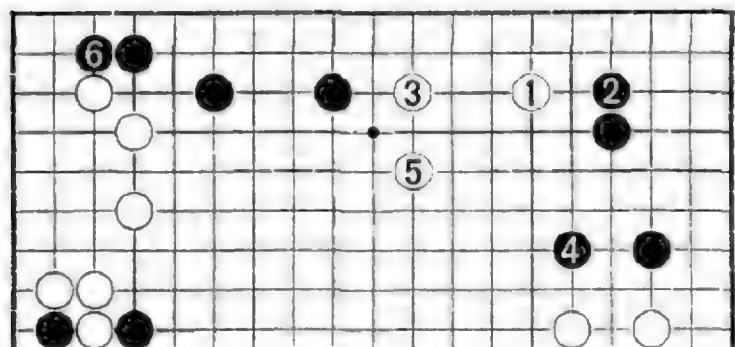


Figure 2 (38 - 68)



Dia. 5

just a matter of individual preference.

Black 53 leaves Black with a weakness at the top, but if he captures with 'a', White will promptly force with 'b'.

White 54 defends White's territory on the right side. If White does nothing, Black can invade with the sequence in Dia. 6. He could also attack more vigorously with the sequence in Dia. 7

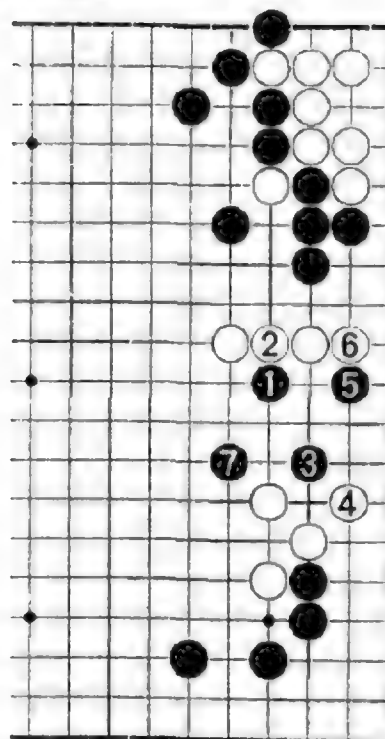
White 58 is natural — Black 58 would be sente, as it would create the threat of Black 'c'.

Black 61. The sealed move at the end of the

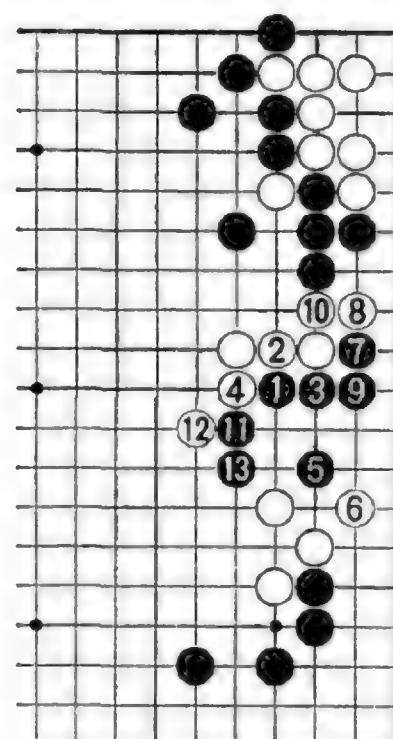


The challenger: Ishida Yoshio 9-dan

Born 1948 in Aichi Prefecture. Entered the Kitani school in 1957, became shodan in 1963, 9-dan in 1974. Ishida, Takemiya and Kato became famous as the 'Kitani school triumvirate', but Ishida was the first to reach the top, becoming the youngest Honinbo in modern history by defeating Rin in 1971 (aged 22). Held the title for five successive terms and added the Meijin title in 1974 (again defeating Rin). Established a record of 30 successive wins in the oteai. Ishida was the leading figure in tournament Go in the early '70's but has been in a comparative slump since losing the Meijin title to Otake in 1975 and the Honinbo title to Takemiya in 1976. His forte is the endgame and his accuracy at calculation has earned him the nickname 'the computer'.



Dia. 6



Dia. 7

first day. Looking at the game so far, the players seem to be playing the opposite of their usual styles, Ishida, who is noted for his fondness for

territory, has concentrated on thickness, while Kato has gone for solid profit. The source of all this is Ishida's contact play at 21.

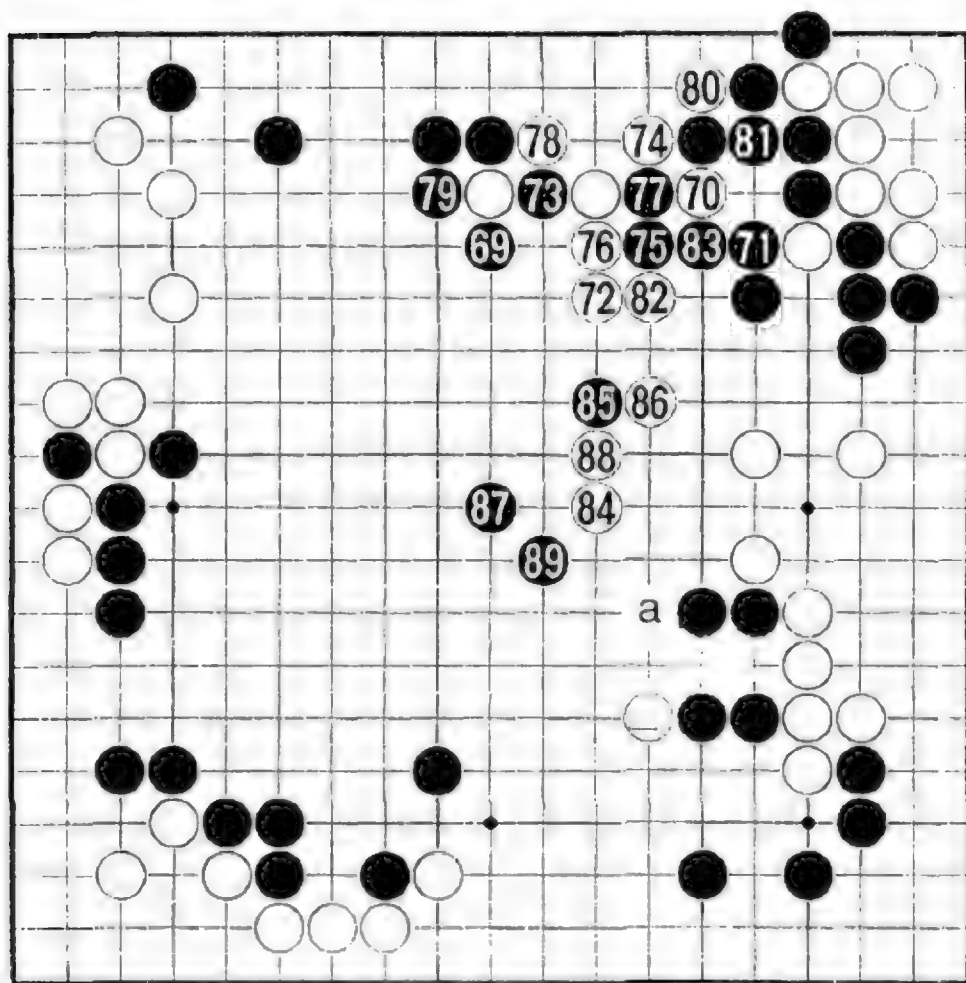
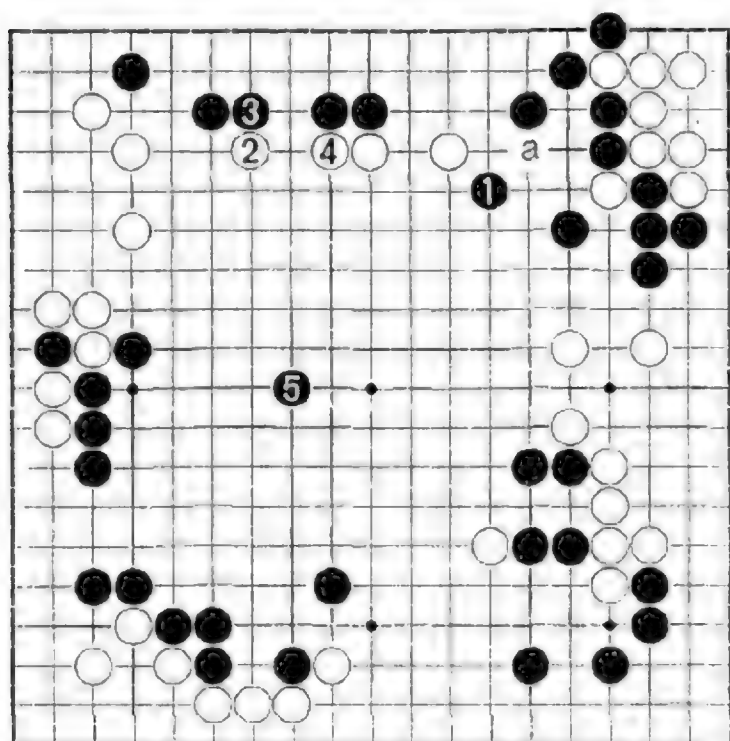


Figure 3 (69 – 89)

Figure 3 (69 – 89). *The difference one line makes*

Black 69. There were differences of opinion over this move. Both Takagawa (the referee) and Takemiya commented that Black should play at 1 in Dia. 8 to prevent White from attaching at 'a'. Takemiya gave the continuation to 5, which he felt would give a close game.

White 70 is the vital point – Black cannot prevent White from breaking through at the top with the sequence to 82. However, Ishida maintained that this result was adequate for Black,



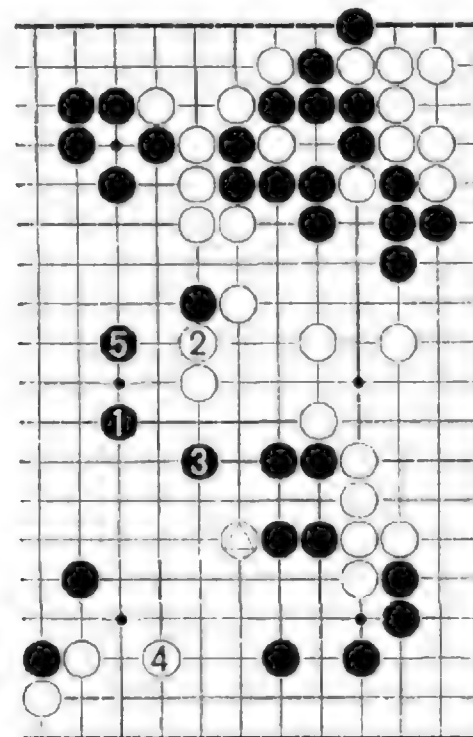
Dia. 8

due to the thickness that he got with 79. In fact, it later became clear that the game was very close at this stage.

White 84 is an all-out move which surprised Ishida. He had expected 84 at 88, in which case answering at 89 would have been reasonable. Kato felt that he had to play strongly here, an indication that the game was very close.

Black 85. Driving in a wedge here is only natural when White plays 84. However, Ishida very much regretted his continuation at 87.

Takemiya: 'Black should have played one space below, at 1 in Dia. 9. White will still play 2, so then Black can play 3. This cuts off the escape route of the Δ stone, so White cannot omit 4, but then Black gets a reasonable position by jumping to 5.'



Dia. 9

The wrongness of 87 was what Ishida was most concerned with in the post-game discussion. Takagawa considered it the losing move.

Having played 87, Black must continue with 89, but White is left with the option of pulling out his Δ stone by playing at 'a', so there is a big difference from Dia. 9.

The very fact that Dia. 9 would have left the game wide open is support for Ishida's contention that Black 69 was not misguided.

Figure 4 (90 – 113). *Black misses a chance*

White 92. A solid move, but Kato commented that he should have played immediately at 100.

Black 95 looks big, but Takemiya suggested that the sequence Black 'a' – White 'b' – Black 'c' might be better.

White 98. Kato regretted this move, as 99

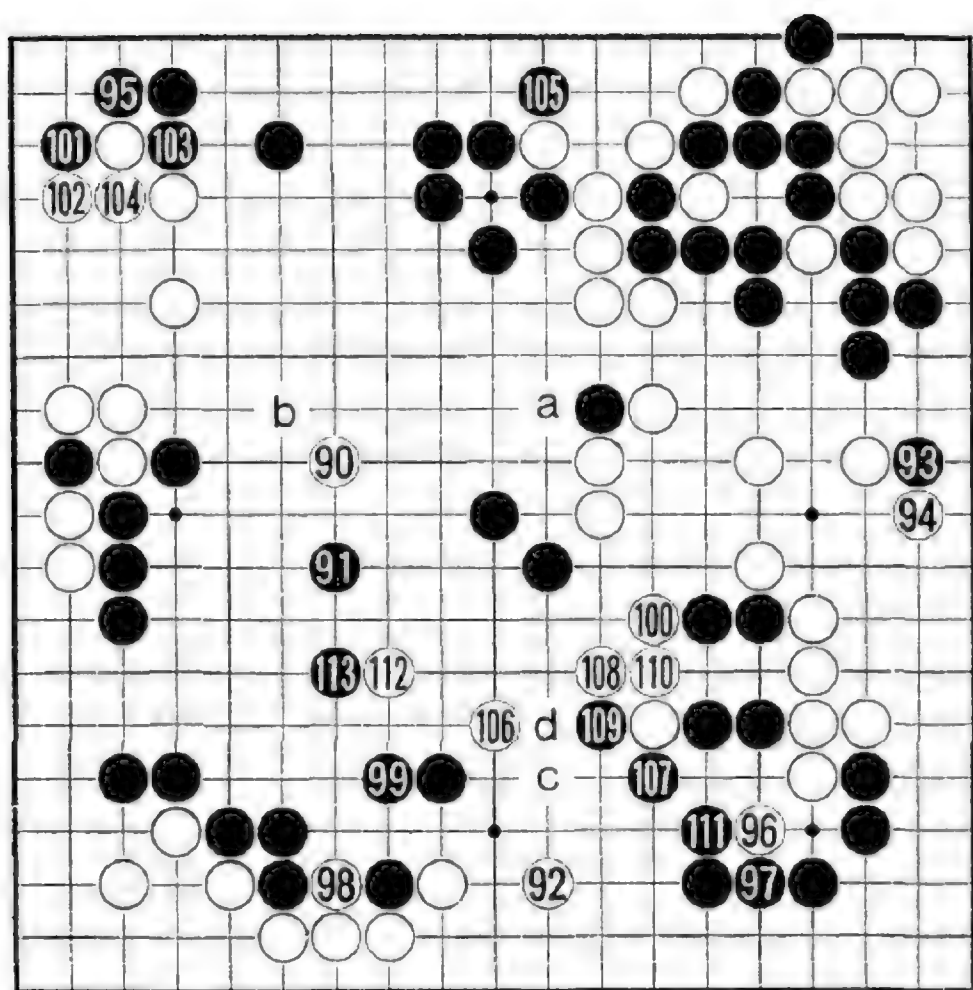


Figure 4 (90 - 113)

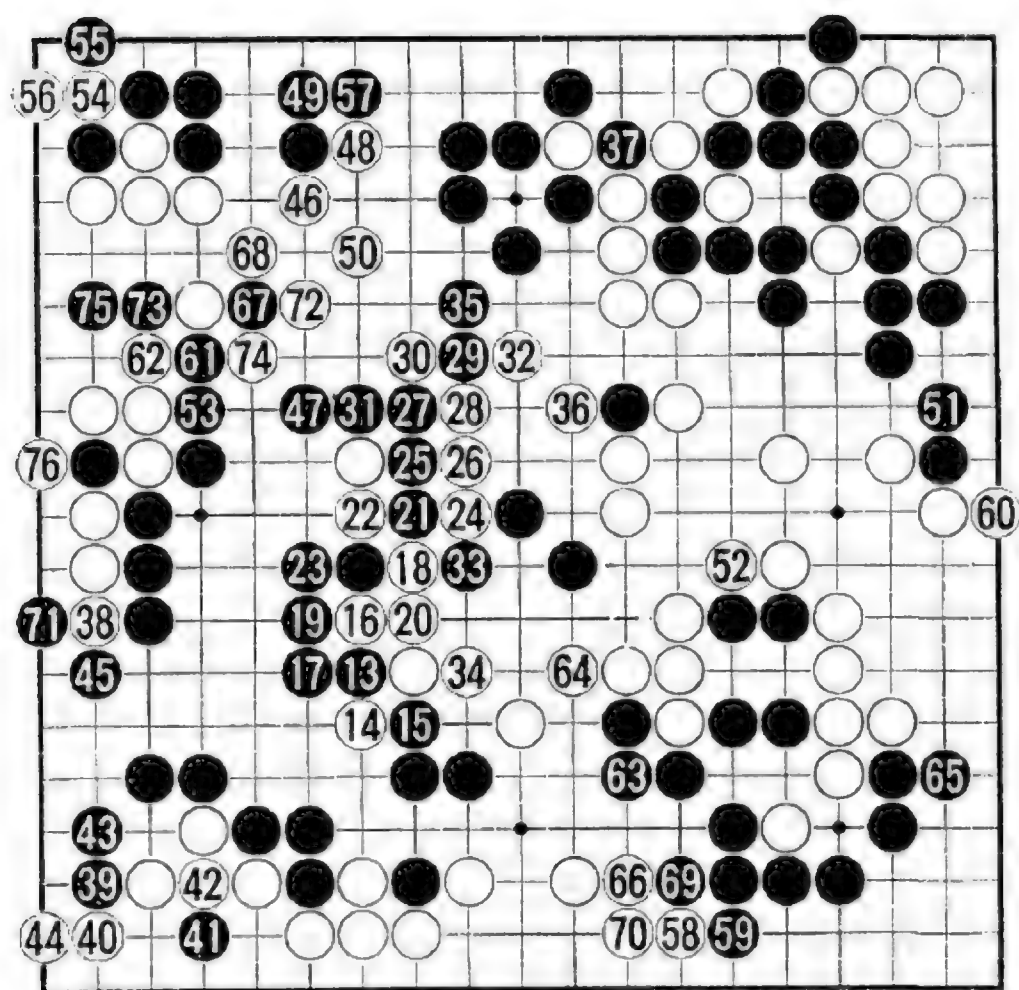
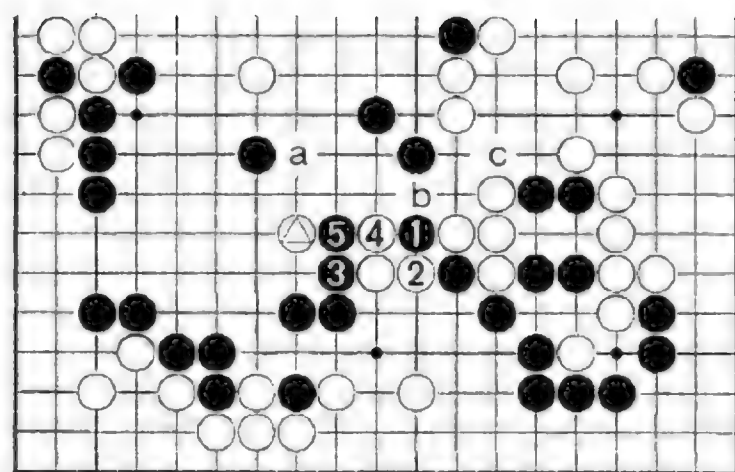


Figure 5 (114 - 176)

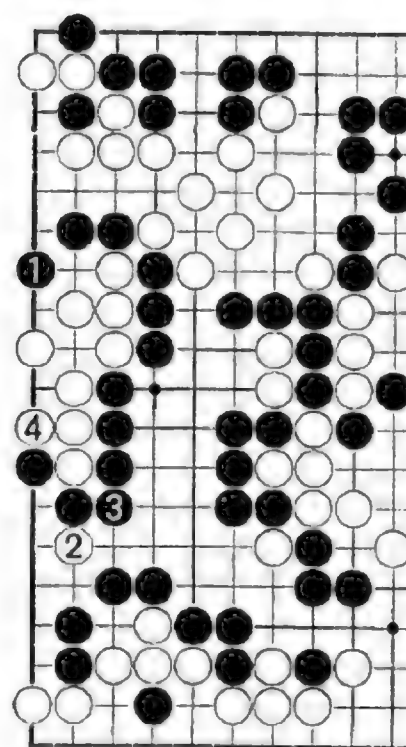
helps strengthen Black in the centre.

Black 105. There is no need to play this move yet; reinforcing at 'd' would be better.

Black 113. The losing move — Ishida let slip a precious opportunity here. If Black plays 1 in Dia. 10, he can cut off the $\triangle$ stone with 3 and 5, getting a superior result to the game sequence. If White plays 2 at 'a', Black can connect at 'b' and is left with the large capture at 'c' for later.



Dia. 10



Dia. 11

Figure 5 (114 - 176)

Kato wasted no time making the hane at 14 and the ensuing sequence decided the game. According to the calculations of Takagawa and Sakakibara (the official commentator), White was certain of victory, probably by a margin of $2\frac{1}{2}$ points.

The game came to a premature end, however, as Ishida made an uncharacteristic blunder. He played 71 in the belief that it was sente, but as Dia. 11 shows, Black 1 after 76 does not work, as White has a clever answer at 2. This means that instead of 53 in the Figure, Black should have played at the bottom at 70, though the outcome of the game would not have been affected.

In some ways, this was a strange game. Black's start was not good and his play at the top (69 etc.) did not meet with approval from other professionals. Kato made only one move which could really be criticized — the atari at 98 in Figure 4 — yet somehow the game remained really close and Black even had a couple of chances of winning. Perhaps there still remain

discoveries to be made about this game.

Black resigns after 176.

Time taken. White: 7 hours 56 minutes

Black: 8 hours 51 minutes

(Adapted from commentaries by Takemiya in the July 'Kido' and Takagawa in the July 'Igo Club'.)

GAME TWO

White: Ishida Yoshio

Black: Kato Masao

date 24th, 25th May, 1978

played in Fukuoka City

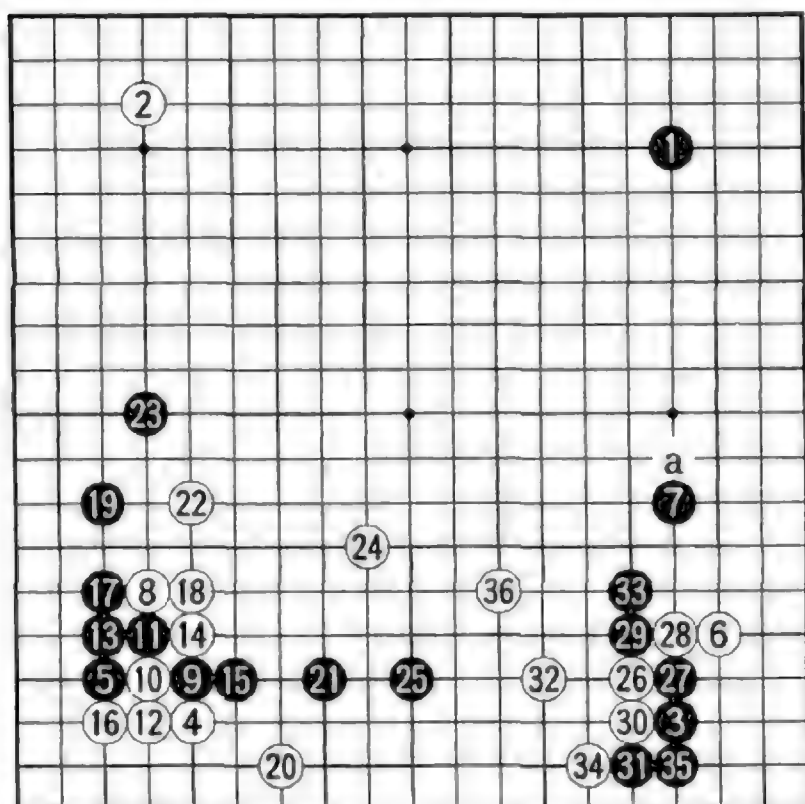


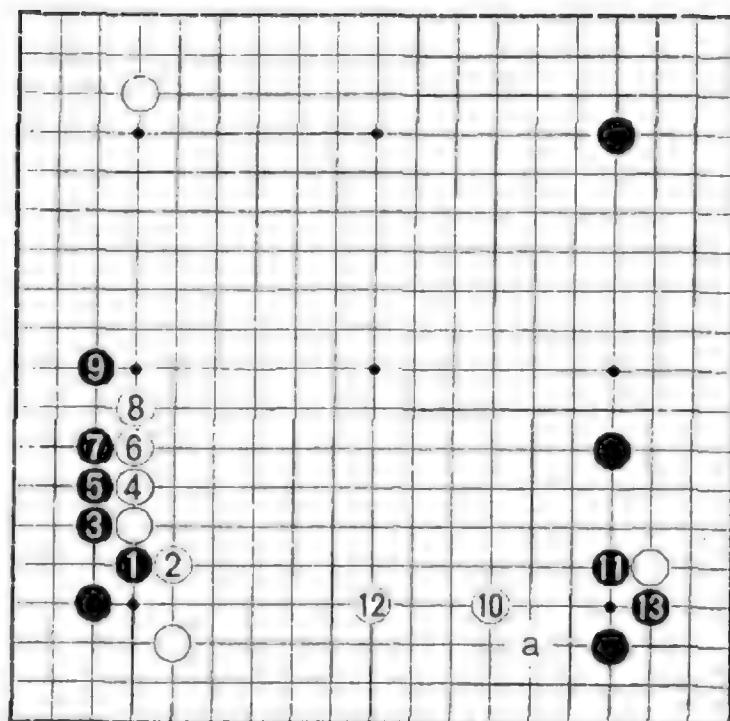
Figure 1 (1 - 36)

Figure 1 (1 - 36). Ishida's taisha strategy

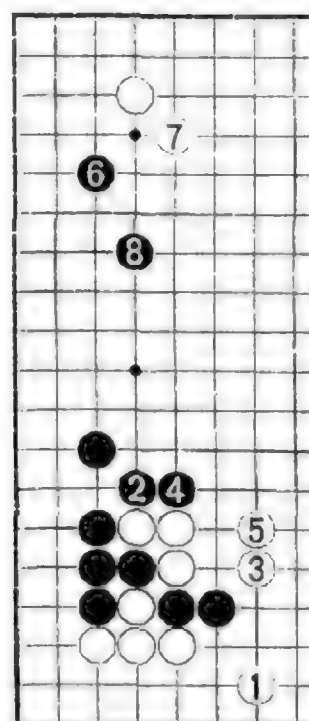
White 4 is designed to counter the Chinese-style pattern. If Black plays at 'a', White plays 5 and this enclosure counters Black's influence. Not so long ago Kato would have gone through with the Chinese-style anyway, but recently he seems to be getting over his fixation on this pattern.

White plays the taisha with 8, a strategy which he probably worked out before the game. Black could avoid complications with 1 etc. in Dia. 1. After the set pattern to 9, White could continue with 10 (or 'a') and 12 and this would be a reasonable game. Kato, however, follows the standard joseki with 9 - he seems to have no objection to falling in with White's strategy.

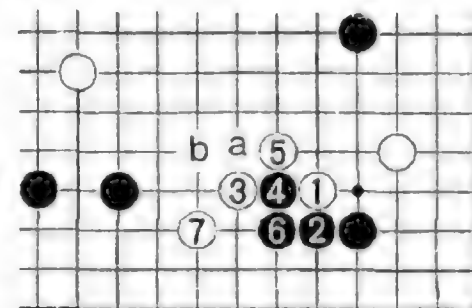
Black 21. It is obvious that White is aiming at 26, so Black could consider sacrificing two stones with 2 and 4 in Dia. 2. This approach is feasible for Black as he can take the good point of 6



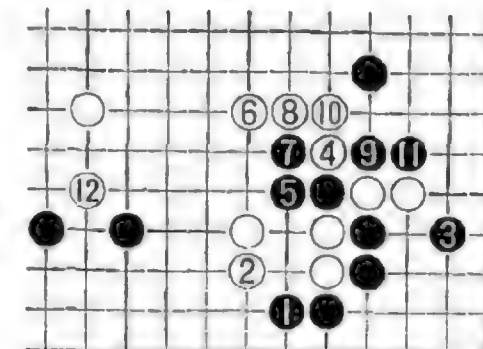
Dia. 1



Dia. 2



Dia. 3



Dia. 4

at the top.

White 26. Ishida's ultimate aim when he played 8. Kato of course was well aware that this severe attack was coming - perhaps it was a sign of his self-confidence that he let the opponent choose the battlefield.

Black must push through and cut with 27 and 29. If he crawls at 2 in Dia. 3, 3 to 6 follow, then White has an excellent move at 7. If Black cuts at 'a', White gives atari at 'b' and the black stones to the left will be in trouble. This is a famous pattern associated with the taisha.

Black 33 is correct. If Black extends at 1 in Dia. 4, White plays 2, forcing 3, then hits Black with the severe combination of 4 and 6. Black can save his three stones with 7 to 11, but then White 12 makes short shrift of his stones to the left.

White 36. Everything is going according to White's plan - the four black stones are beginning to look a little forlorn.

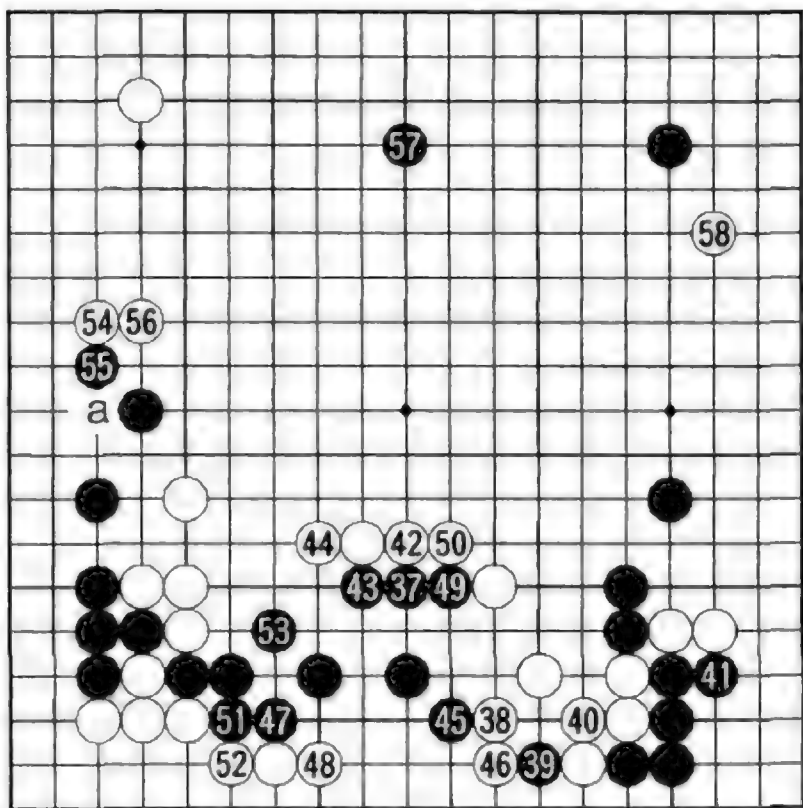
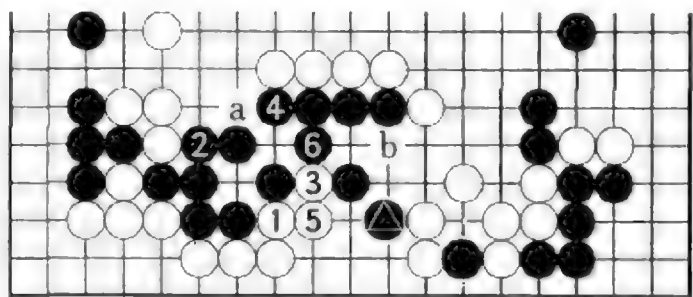


Figure 2 (37 - 58)

Figure 3 (37 - 58). White builds thickness

Black 39. Superb timing. Making this move the moment White tries to force with 38 shows the professional touch. Later on White might ignore 39, but now he has no choice but to connect at 40.

Black lives neatly with the sequence to 53. Black 45 is an important move. If White attacks this group with 1 and 3 in Dia.5, Black has a good answer at 4. If White 5, Black 6 makes miai of 'a' and 'b', with the ▲ stone playing the key role.



Dia. 5

Nonetheless, it is painful to have to burrow for life like this so early on. The central thickness that White builds with 42 to 50 means that his strategy has been a success. Black's only compensation is that playing 28 is a minus for White. The key point in the development of this game is going to be the ultimate fate of these two cut-off stones.

Black 55. The proper move is 'a' — 55 is a makeshift to keep sente. Black's extension to 57 maintains overall territorial balance.

Figure 3 (59 - 81). A bad miss

Black 59 was the sealed move at the end of the first day. Ishida had expected Black 1 in Dia.

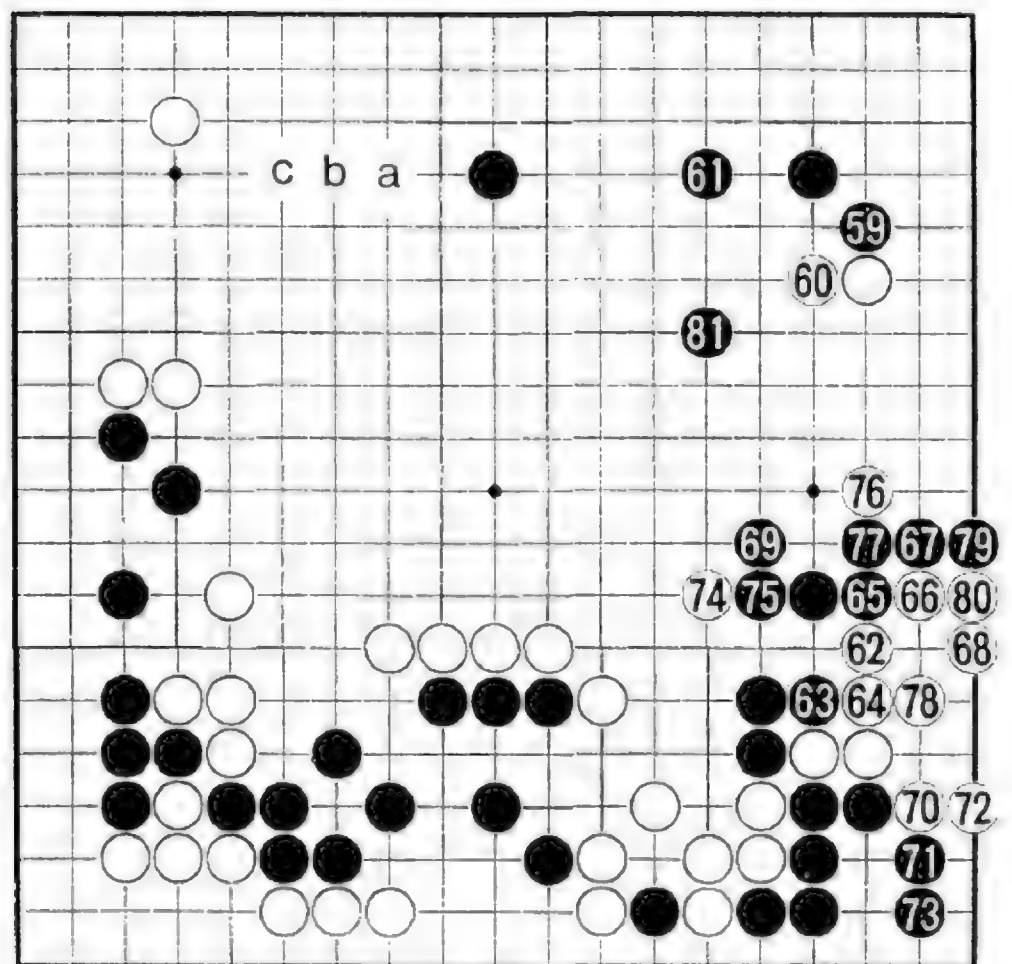
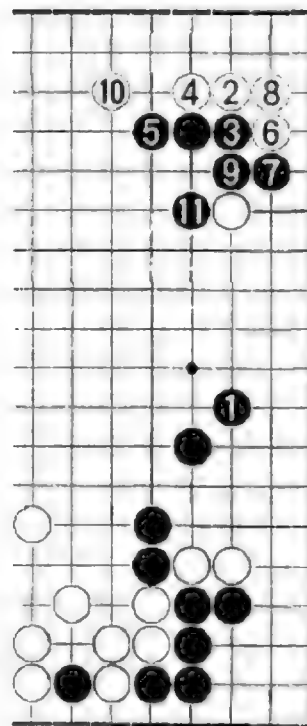
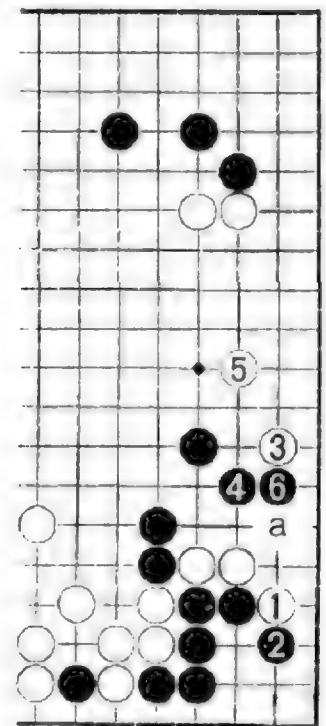


Figure 3 (59 - 81)



Dia. 6

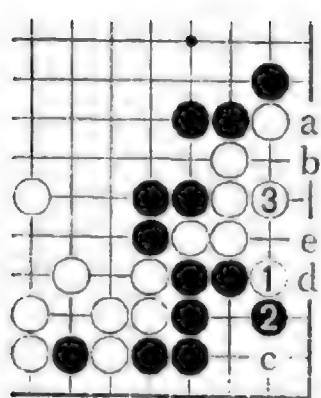


Dia. 7

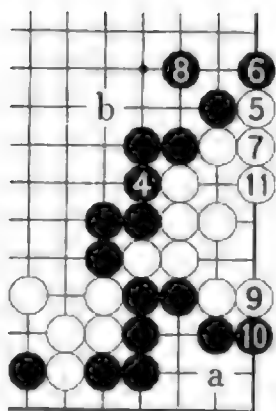
6, in which case he intended to take the corner with 2 to 10. White could continue at 'a' (or 'b' or 'c') in the Figure and the position would be even.

White 62. This cannot be called a bad move, but White's decision to set these stones in motion immediately was questioned by many professionals. Sakata recommended just playing 1 in Dia. 7, then forcing with 3 and 5. Black cannot omit 6 because of the threat of White 'a', so White could switch to 'a' in the Figure and would have reasonable prospects.

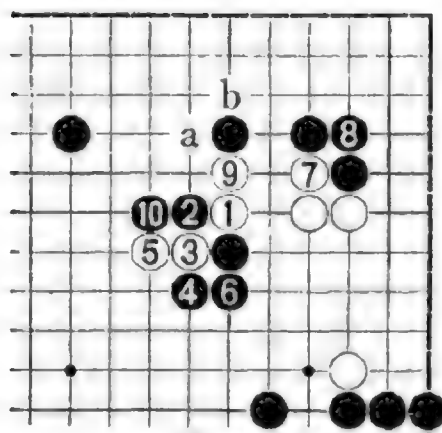
White 68. A bad miss, according to Sakata. Since White has ample ko threats at the centre bottom, he should play for a ko with 1 and 3 in Dia. 8. If Black 'a', White plays 'b' and aims at



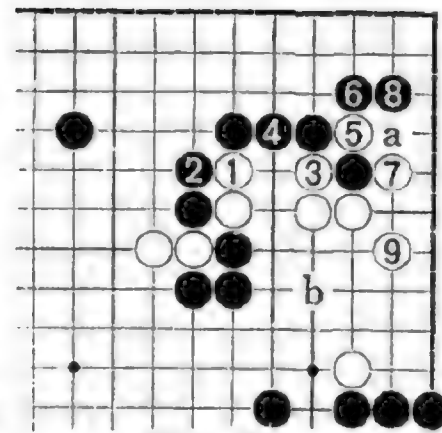
Dia. 8



Dia. 9



Dia. 10



Dia. 11

attaching at 'c' in the corner. If instead Black plays 'a' at 'b', a ko results again with White 'a', Black 'd', White 'e', and White can aim at pushing through and cutting to the left. In either case, a ko here would probably decide the game.

Dia. 9. If Black avoids the ko and defends his cutting point with 4, White lives with 5 to 11. This is sente, as White threatens to start a ko in the corner by playing 'a'. If Black plays 4 at 'b', White immediately attaches at 'a' and starts a ko.

Living in gote is a terrible result compared to *Dia. 9*. Not only does White lose sente, but Black also completes a powerful wall when he forces at 79. White is in bad trouble when Black attacks with 81.

Figure 4 (82 – 113). *The game is decided.*

White 82. The first move that comes to mind here is the contact play at 1 in *Dia. 10*, followed by the crosscut at 3. In this position Black can

resist strongly with 4 and 6. If next White 7 and 9, he is in trouble after Black 10. If White 'a', Black answers at 'b' and White's prospects do not look good. Instead of 7 –

Dia. 11. White 1 here works better, as he can capture a stone with 3 to 7. If Black 'a' after White 9, then White seems to be just about alive with 'b'. This sequence might be better than that played by White in the game.

White 86. A dubious move. White should pull back at 1 in *Dia. 12*. After the sequence to 10, White takes the vital point with 11. This result is preferable for White as there are defects in Black's shape at 'a' and 'b' and Black's group on the right is not yet secure.

Dia. 13. If Black plays at 2 here, the sequence to 13 follows and the focus of the game switches to the centre. If Black defends at 'a', White can play 112 in the Figure and his thickness in the centre should prove useful.

White 100. White cannot cut at 'a' because Black can attack at 'b'.

White secures life with 100, but he cannot be proud of this result. In scrambling for two eyes on the side, he has had to let Black strengthen his stones at the top and in the centre. The end result of pulling out his two stones at the bottom right was that Ishida fell behind in the game.

Black 101, 103. Black uses this cut as a

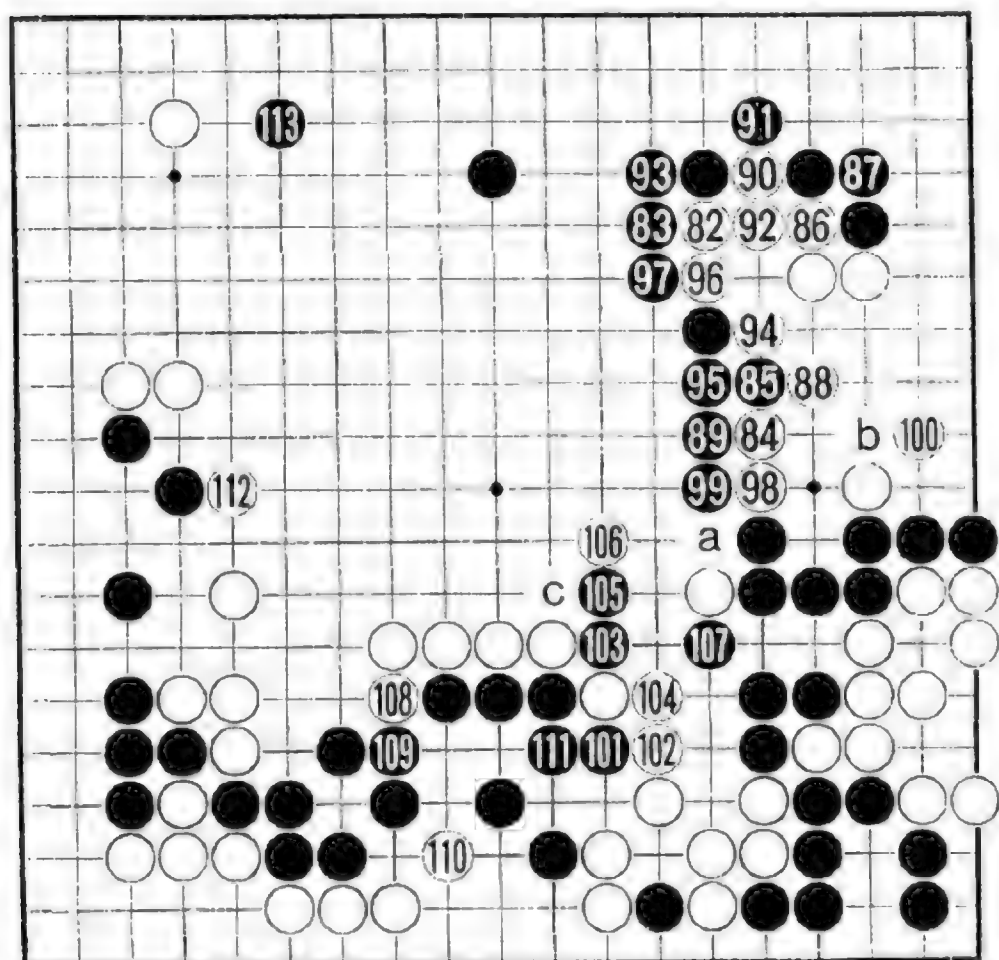
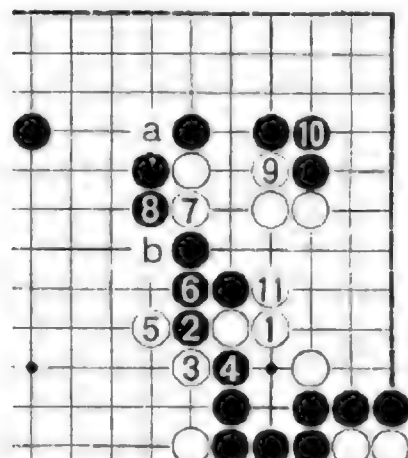
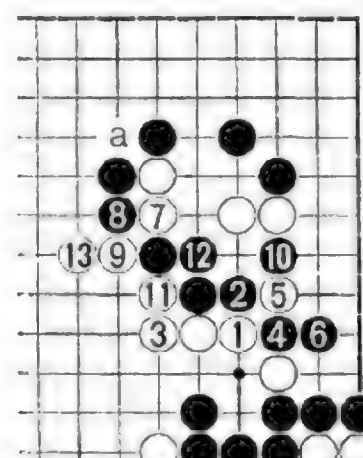


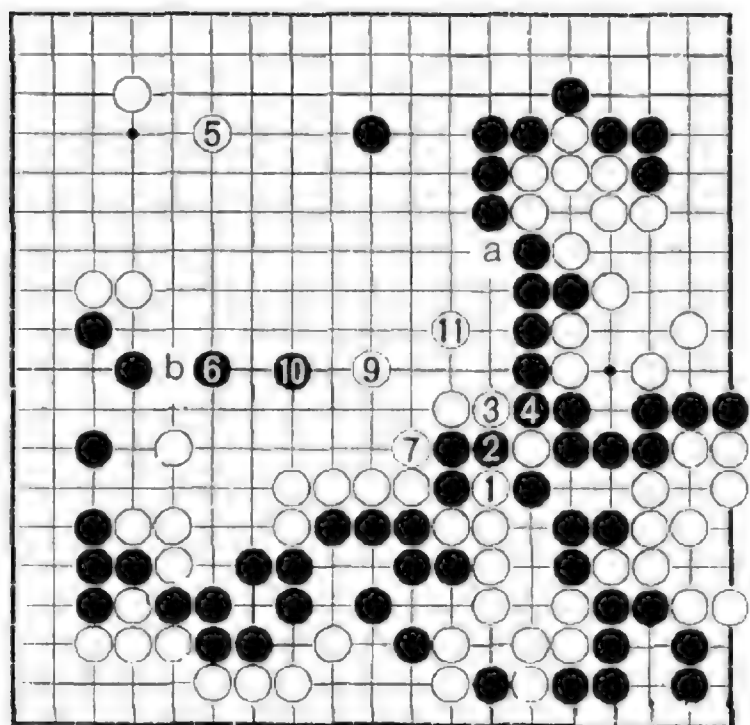
Figure 4 (82 – 113)



Dia. 12



Dia. 13



Dia. 14 8: connects

makeshift to defend the cutting point at 'a'. Note that 107 is essential. If Black thoughtlessly pushes through at 'c', he instantly collapses when White cuts at 'a'.

Black 113 is a superb point — Kato must have felt confident of winning when he played here. White missed his last chance of staying in the game when he attached at 112. To maintain territorial balance, White must play at 5 in Dia. 14, after first forcing with 1 and 3. If Black jumps out at 6, White forces with 7, then reinforces with 9 and 11, incidentally aiming at the cut at 'a'. 10 and 11 are miai, so there is almost no need to worry about White's centre group. If Black plays 6 at 7, White of course attaches at 'b'.

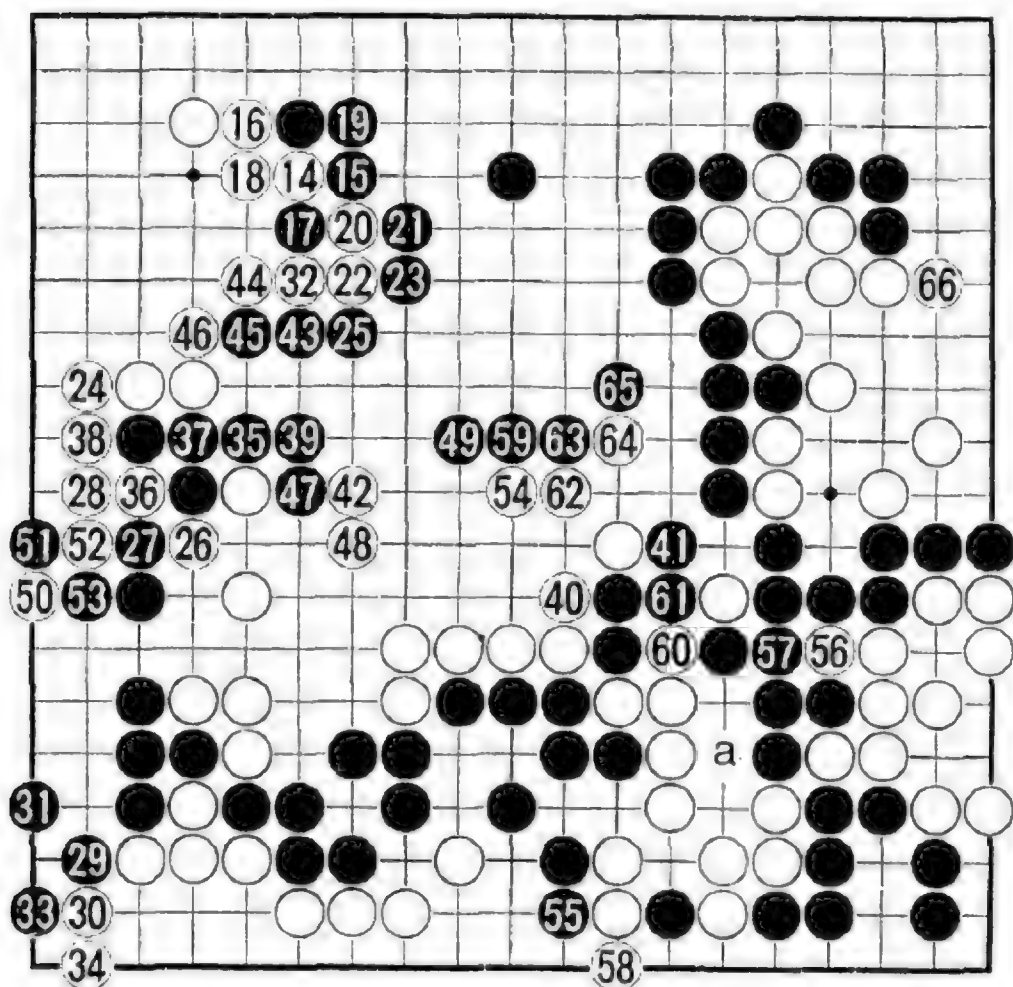
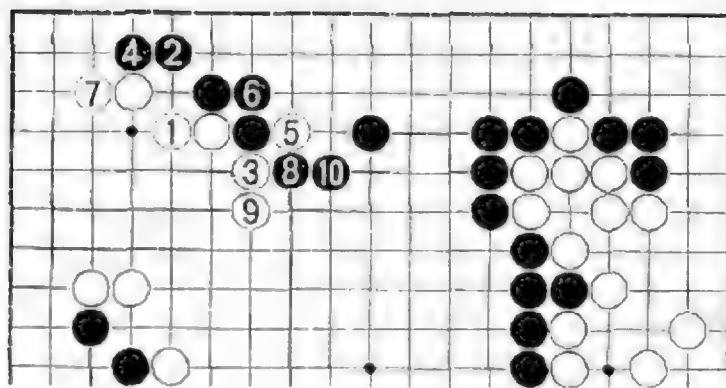


Figure 5 (114 - 166)



Dia. 15

Figure 5 (114 - 166). Kato clinches victory.

White 16. Simply pulling back at 1 in Dia. 15 looks tempting, but White would not gain from this. Black counters with 2 and 4, making miai of 7 and 8.

White 24. If at 25, Black hanes at 24, then connects at 38. Permitting this would be unbearable for White.

White 40, 42. The addition of 39 means that White can no longer rely on the forcing moves of 1 and 3 in Dia. 14. There is now a danger that Black would exchange groups by pushing out at 7 instead of 4.

Black 49 surrounds the top area while also threatening White's group. Victory for Black is now certain.

White 58 makes miai of crossing under and of getting two eyes with 'a'. Playing 56 first is the correct order.

White 66. By now the biggest move.

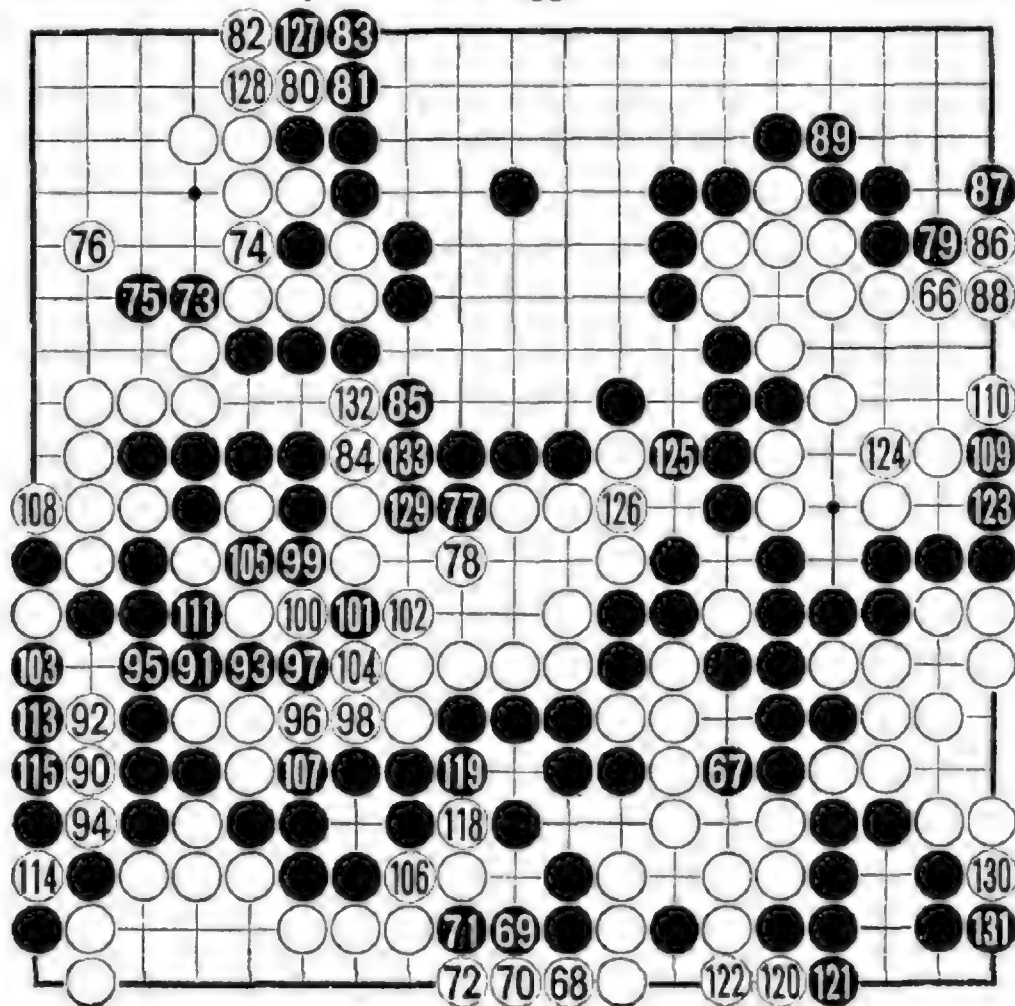
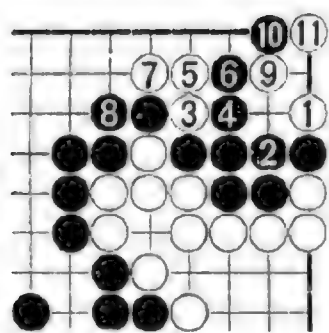
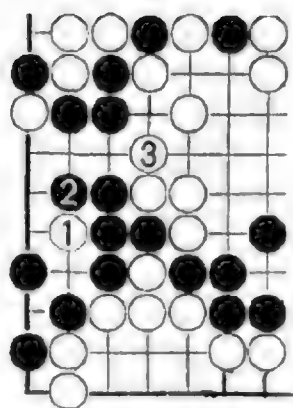


Figure 6 (166 - 233)

112: connects (at 101); 116: connects (below 94);
117: connects (above 103)



Dia. 16



Dia. 17

Figure 6 (166 – 233). Black slips a little.

Black 83. Playing Black 91 – White 93 – Black 103 is worth more. Apparently Kato overlooked the placement at 90.

Black 89. Necessary to prevent the ko in Dia. 16.

White 90. If Black answers at 2 in Dia. 17, he dies suddenly after White 3. Black manages to survive with 91 to 101, but he loses about three points here. Fortunately for Kato, he was leading by a sufficient margin for this not to matter.

This game was decided by the fighting on the right side. Ishida had begun by building useful thickness in the centre, but his errors in the fighting on the right prevented him from making full use of that thickness.

Black wins by 2½ points.

Time taken. White: 8 hours 52 minutes

Black: 8 hours 12 minutes

(Adapted from commentaries by Sakata in the July 'Kido' and Hashimoto Shoji in the August 'Igo Shincho')

GAME THREE

White: Kato Masao

Black: Ishida Yoshio

date: 31st May, 1st June; played in Toba City

Figure 1 (1 – 42)

Ishida had got off to a surprisingly bad start in his Honinbo challenge, but in a seven-game series one can afford to drop two games. Come what may, however, Ishida had to win the third game – only once in history has a player (Rin in the 1973 Meijin title against Ishida) lost the first three games, then recovered to win the series.

Black 1, 3, 5. One of Ishida's favourite fuseki patterns. By coincidence, this pattern is treated in Kato's fuseki article in this issue.

White 2, 4. Also one of Ishida's favourite fuseki patterns, but it comes as a surprise to see Kato playing it. This is an extreme example of the reversal in roles between the two players in this series.

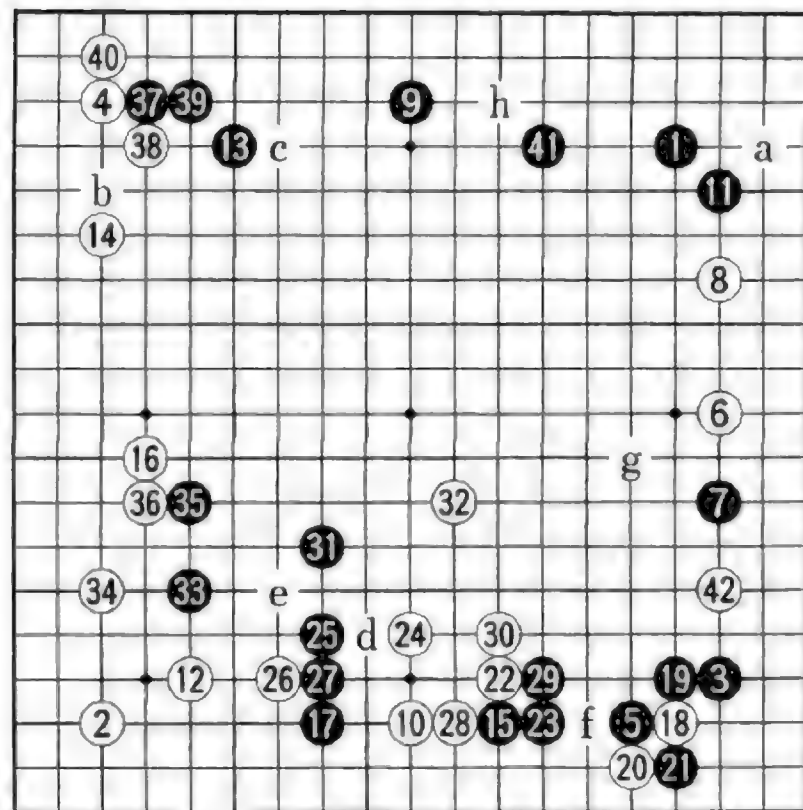


Figure 1 (1 – 42)

White 10. If at 'a', Black plays 39, White 'b', Black 'c'. Having strengthened himself like this, he would not be afraid of a white invasion at the top right.

Black 17. The lighter move at 27 is also possible. White 'd', Black 'e', White 33 would follow.

Black 29. Black is reluctant to help White strengthen himself with 30, but has no choice because of the ever-present threat of White 'f'.

Black 41. Ishida also considered Black 'g', but he did not like the prospect of White 'h'.

White 42 aims at utilising the aji of 18 and 20. This is a troublesome invasion for Black to deal with.

Figure 2 (43 – 80)

Black 47. If on the outside, at 1 in Dia. 1,

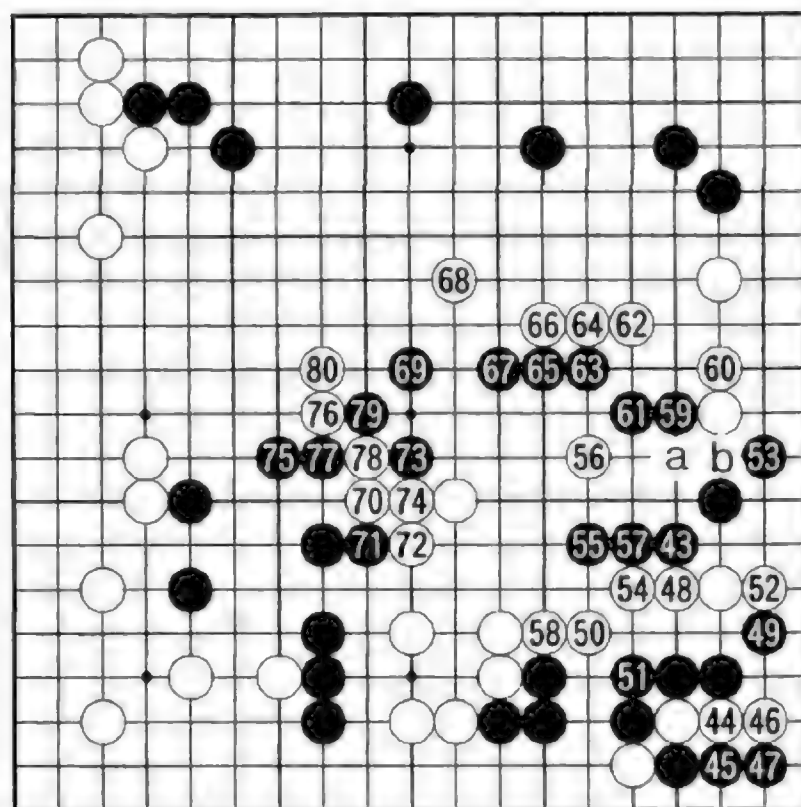
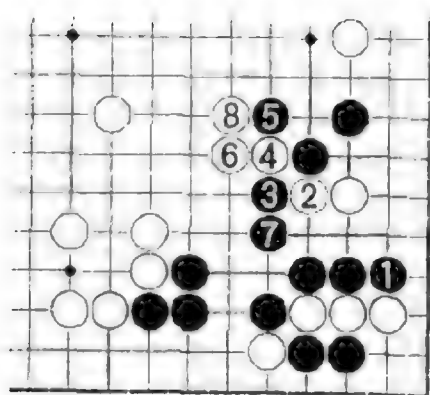
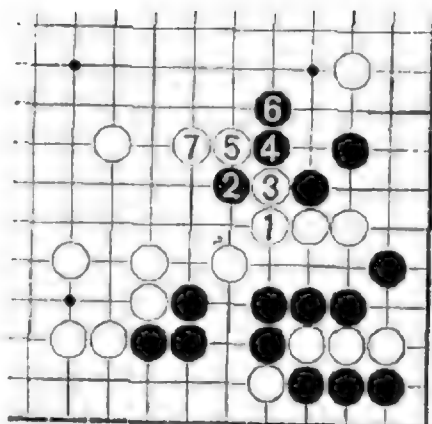


Figure 2 (43 – 80)



Dia. 1



Dia. 2

White builds central thickness with 2 to 8. This affects the black group to the left.

White 52 (the sealed move on the first day) is too heavy – this move makes the game difficult for White. He should simply play 1 in Dia. 2. If Black 2, White can continue with 3 to 7, giving a reasonable game for both. The exchange of 52 for 53 is bad, because 53 weakens the white stones above and serves as a springboard for a large-scale attack by Black.

Black moves out easily with 59. If White resists by playing 60 at 'a', Black can counter with either 60 or 'b'. With 61 etc., Black seizes the initiative.

White also tries to poke his head out with 70, but Black 71 to 75 neatly stop him in his tracks. Although White has to worry about the eyes of his large group, fighting spirit demands that he split Black into two with 76 to 80.

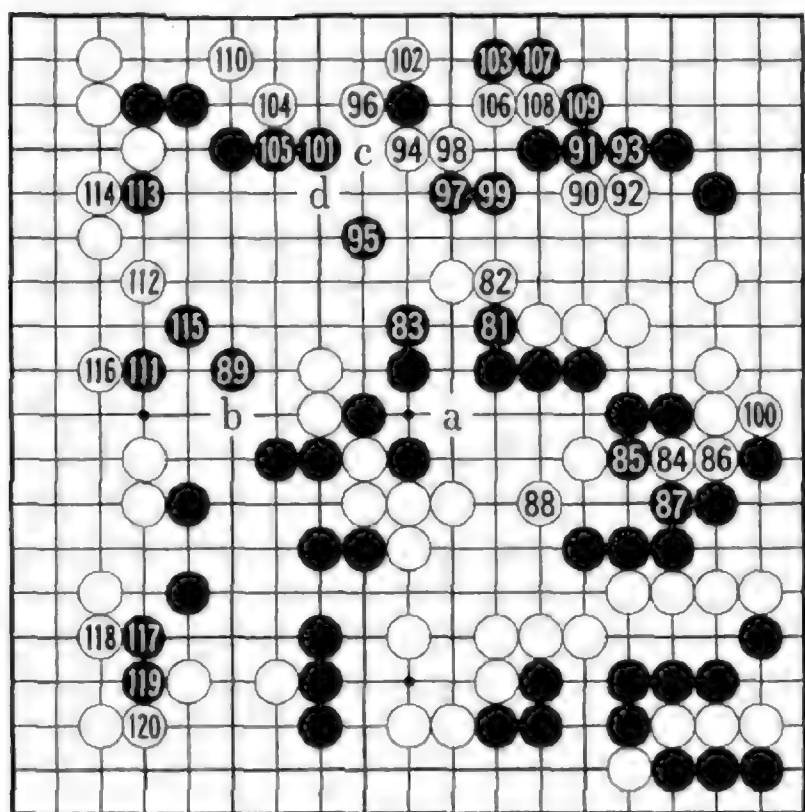
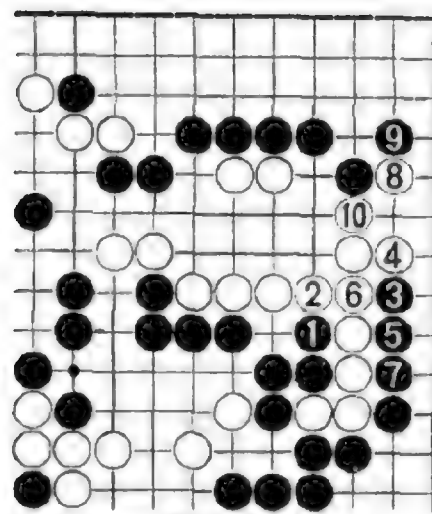


Figure 3 (81 – 120)

Figure 3 (81 – 120)

Black 81 and 83 seem slow and clumsy, but this is the best way to guard against the peep at 'a'.



Dia. 3

White 88. White is forced to ensure his two eyes. Attacking Black with 'b' instead seems unreasonable.

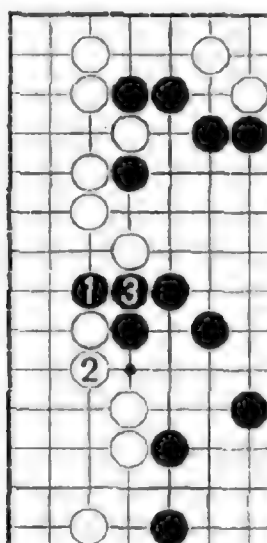
White 90, 92. Only dire necessity would make White play these forcing moves, as they help Black to secure the corner. However, White must reinforce this group before he can do anything at the top. He then makes the do-or-die move of 94.

Black 95 and 97 are a startling response to 94 – Ishida is launching a Kato-style attack on his opponent. Kudo Oza commented that for 97 the only move that would even occur to him would be the crosscut at 'c'.

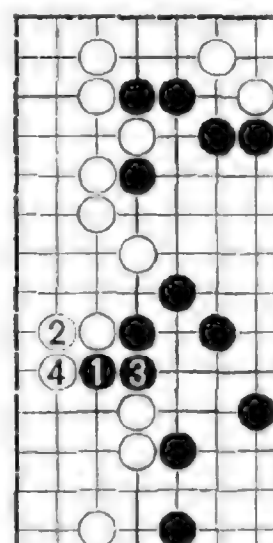
White 100 is necessary. If White omits this move, Black attacks with the combination of 1 and 3 in Dia. 3. White can live with 4 to 10, but Black gains a lot of points here. If White plays 4 at 6, Black crosses under with 4 and White seems to have no chance of making two eyes.

Black 101. If at 102 to stop White from getting two eyes, White counterattacks at 'd' and Black seems in more danger. Black's main concern is to hang on to the two pivotal stones (White 76 and 80) that he captured with 95.

Black 117. Black could have at 1 in either Dia. 4 or Dia. 5., but he is not satisfied with either result. He decides to play 17 and 19 first



Dia. 4



Dia. 5

as a probe to help him make up his mind on which side to hane.

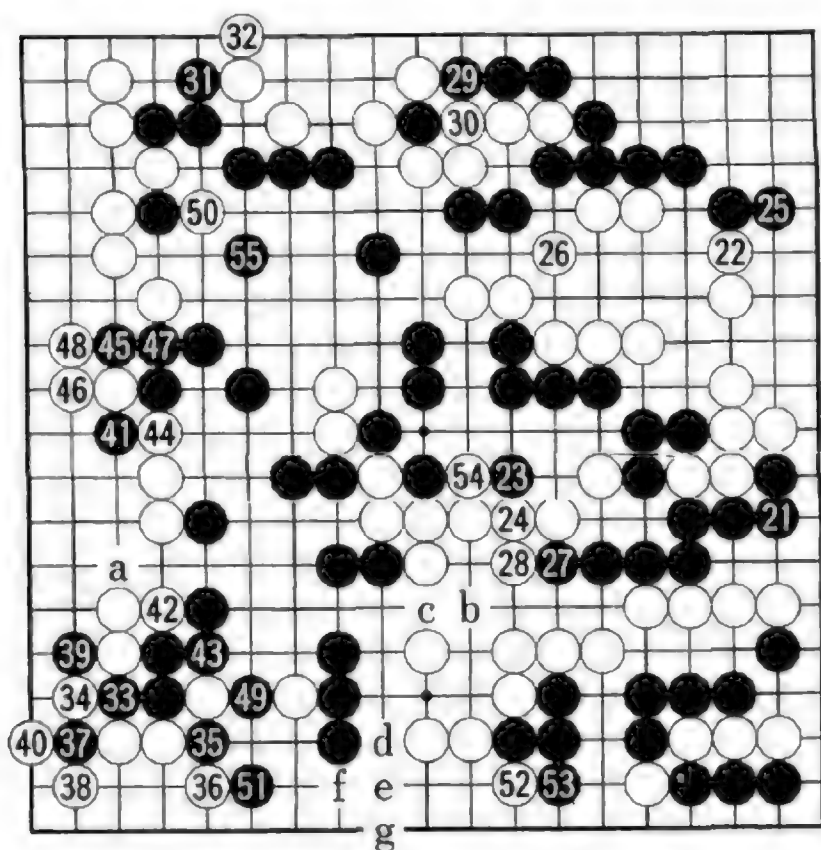


Figure 4 (121 - 155)

Figure 4 (121 - 155)

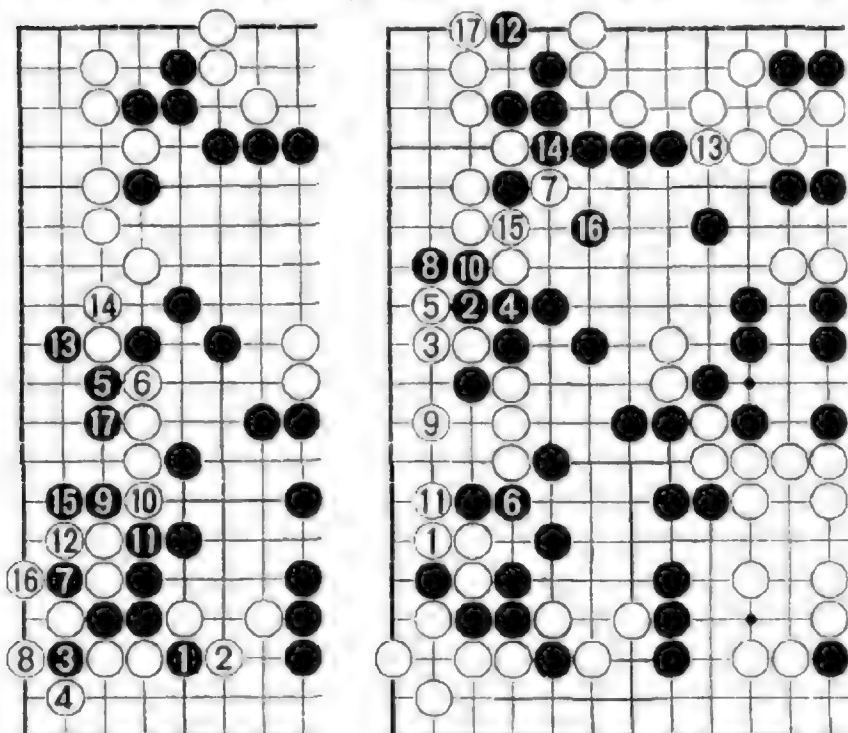
Black makes a series of forcing moves with 121 to 131, then comes back to the bottom left corner. Ishida attributes his victory to his discovery of the 133 - 135 combination. In reply -

Dia. 6. White cannot play 2, as Black plays the sequence to 17, capturing four stones. Instead of 10 -

Dia. 7. White would have to compromise with 1, but then Black can play 2 etc. According to Ishida, this would give him a win by $1\frac{1}{2}$ or $2\frac{1}{2}$ points.

White therefore has no choice but to answer at 36, but apparently this lets Black draw slightly ahead.

White 42. Necessary to prevent Black breaking



Dia. 6

Dia. 7

through on the side with 'a'.

Black 51. If Black plays 'b' to try and kill the group, White lives with 'c', Black 'd', White 'e', Black 'f', White 'g'.

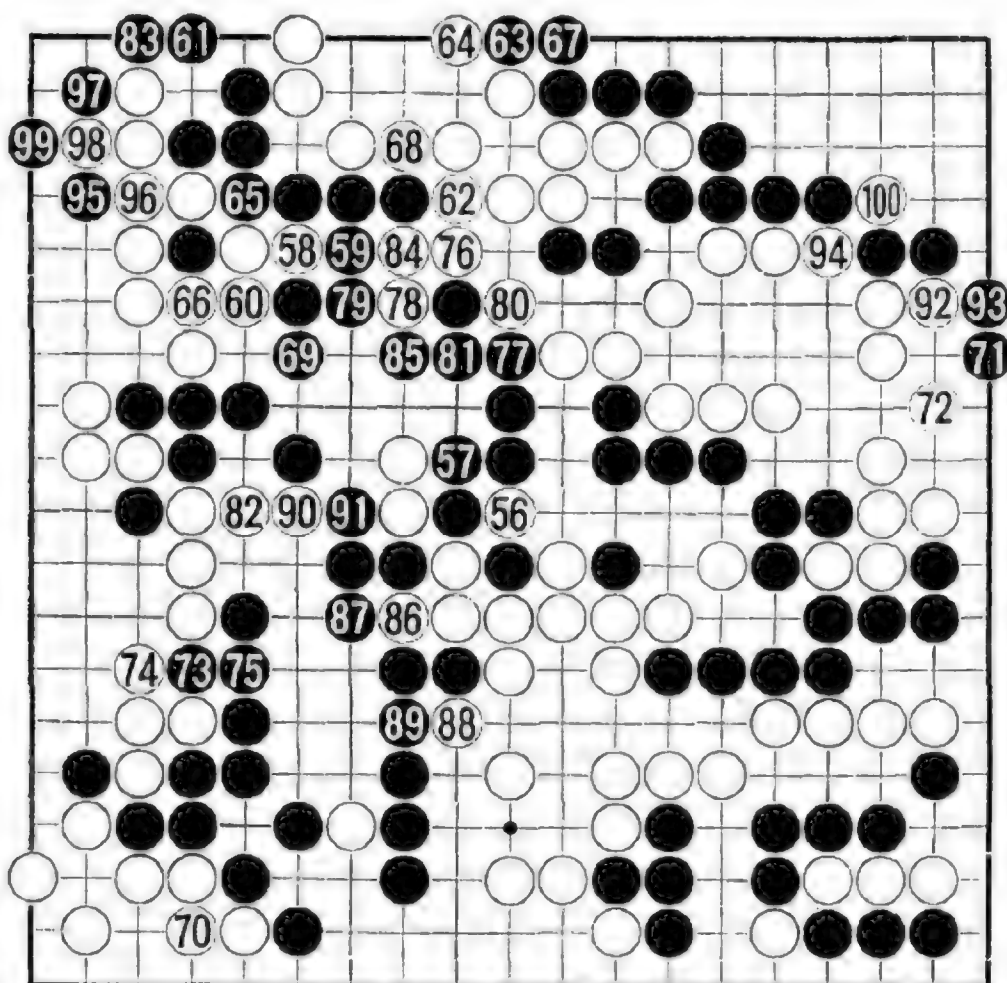
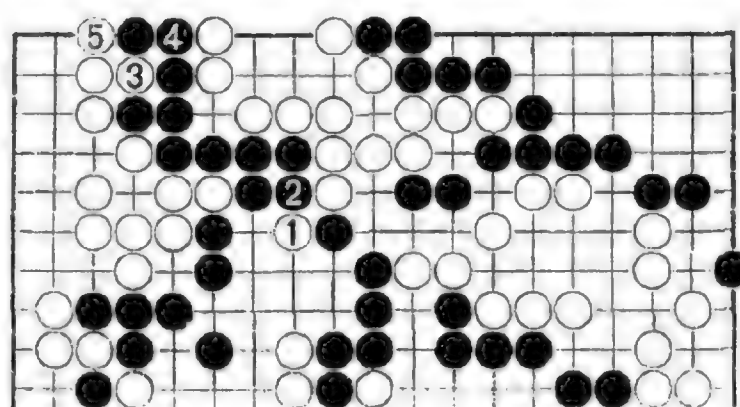


Figure 5 (156 - 200)

Figure 5 (156 - 200)

Black 77 loses a point - Black should pull back at 78. When White plays 78, Black cannot cut at 84, that is, 2 in Dia. 8. If he does, White can play 5 in sente, which would be worth a lot.

Black 83. Black 94 is better.



Dia. 8

Figure 6 (201 - 257)

Winning this game must have been quite a relief for Ishida, especially as he did it in typical Ishida-style, that is, by half a point. His prospects in the series suddenly appeared much brighter.

Black wins by $\frac{1}{2}$ point.

Time taken. White: 8 hours 20 minutes

Black: 8 hours 59 minutes

(Adapted from commentaries by Ishida in the August 'Igo Club' and Kudo in the July 'Kido')

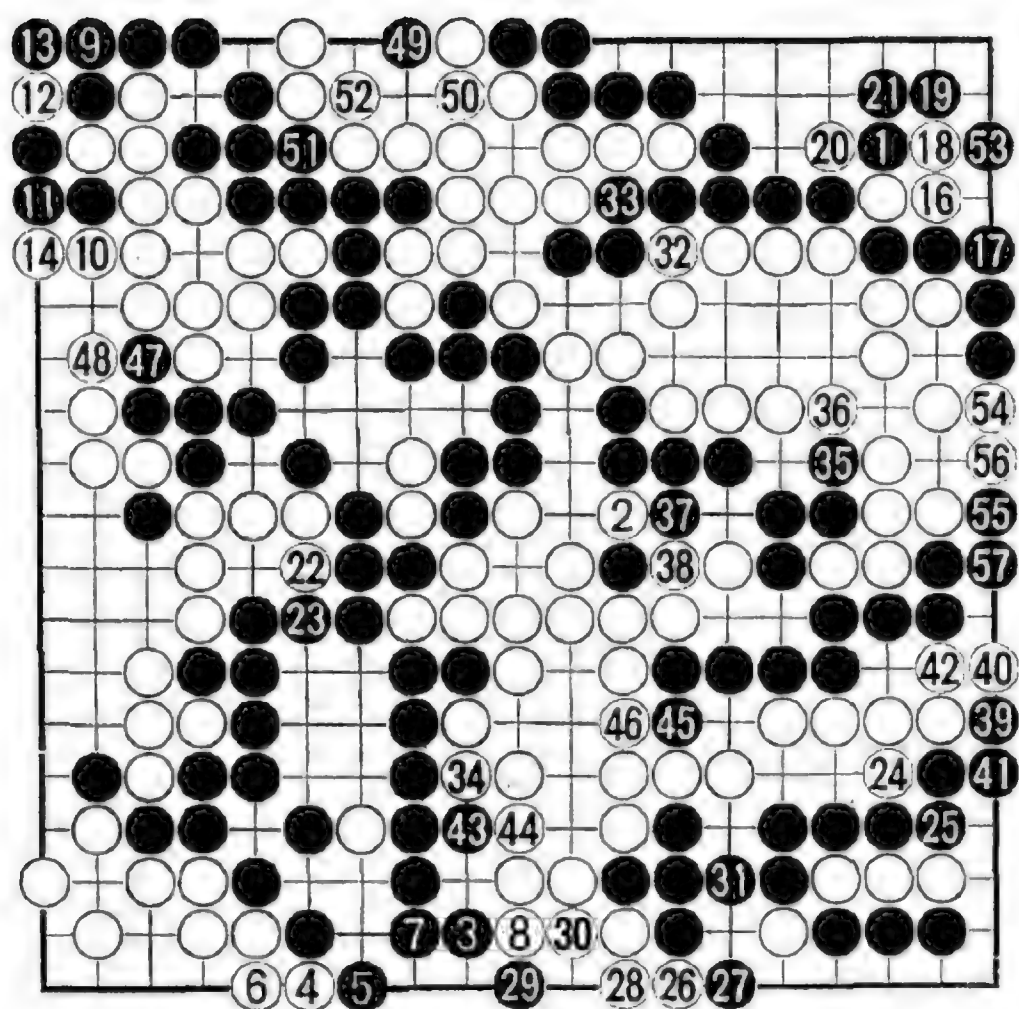


Figure 6 (201 – 257)
15: connects (at 12)



*Kato and Ishida at a tea ceremony the day
before the start of the fourth game*

GAME FOUR

White: Ishida Yoshio

Black: Kato Masao

date: 21st, 22nd June, 1978; played at
Numakuma, Hiroshima Prefecture

Figure 1 (1 – 41)

White 2, 4. In contrast to the second game,
Ishida does not try to deter Kato from playing

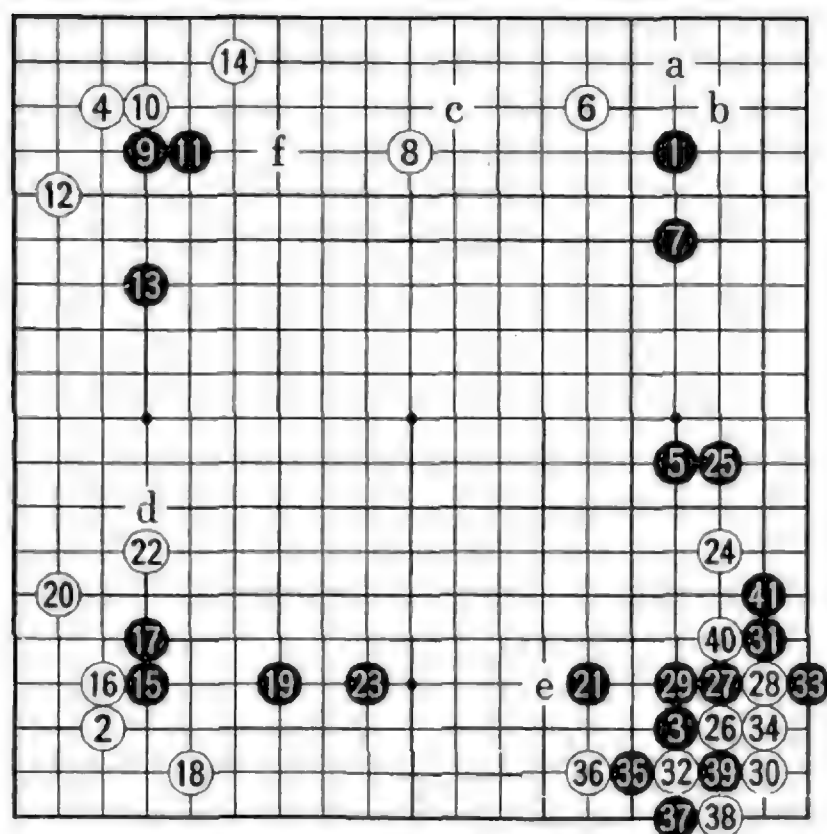
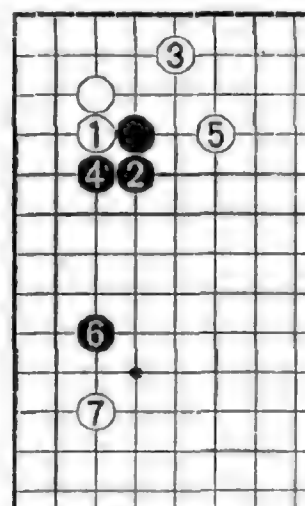


Figure 1 (1 – 41)

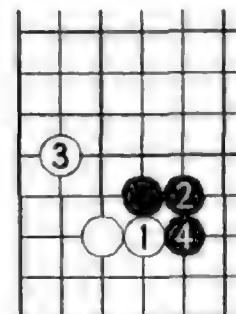
the Chinese-style fuseki. Kato is thus able to play
his favourite pattern for the first time since the
Kisei title match.

White 8. The sequence White 'a' – Black 'b'
– White 'c' would be inappropriate in view of
White's already low position with 2 and 4.

White 10. Sakata commented that he would
prefer to crawl at 1 in Dia. 1, as White has good
moves at 5 and 7.



Dia. 1



Dia. 2

White 16. This time it is not a question of in-
dividual preference – White 16 is the only move.
If White plays 1 and 3 in Dia. 2, Black 4 works
excellently in combination with the right side.

Black 21. A good move – if at 'd' instead,
White 'e' is just right.

White 24. White 'f' is also a good point, but
the right side will become almost untouchable
when Black plays 25, so White has to invade first.

White 26 is a standard move for sabaki (set-
tling one's stones). With 36, however, White de-
cides to play ko; the ace up his sleeve is the ko
threat at 40.

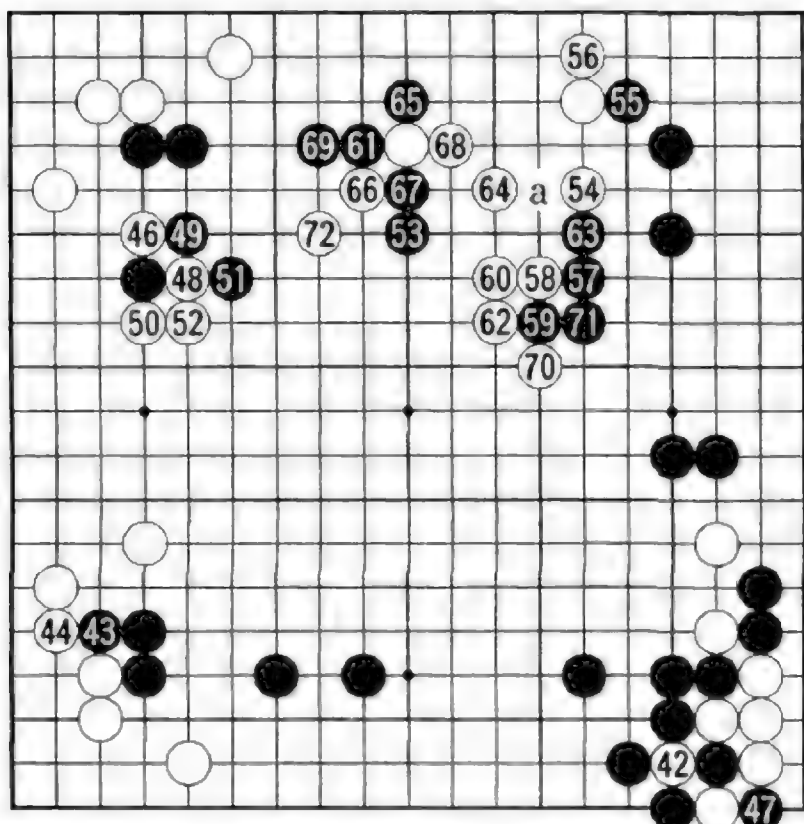
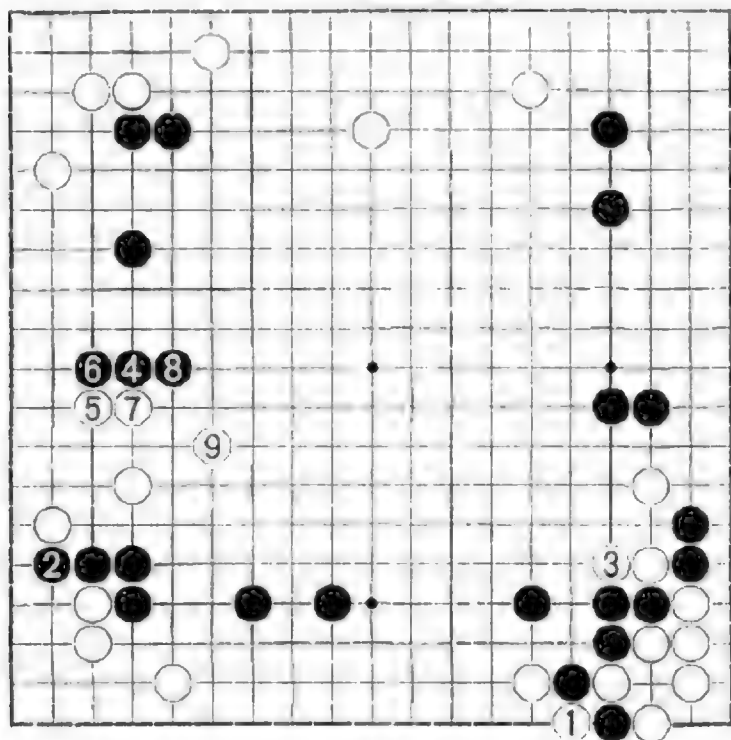


Figure 2 (42 - 72) 45: ko

Figure 2 (42 - 72)

The exchange of 43 for 44 is bad for Black, as it strengthens White and fills in one of Black's own liberties. Answering at 44 is therefore understandable, but the ko is more important; White should have captured at 1 in Dia. 3. If Black 2, White has an excellent continuation at 3 and his group on the left does not come under too much pressure.

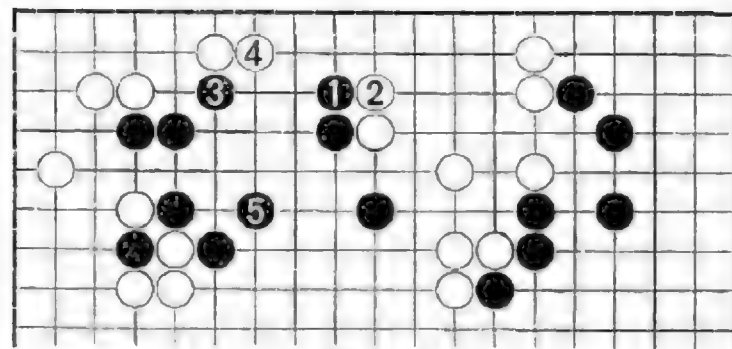


Dia. 3

White 46, 48. White's error in judgement in not following Dia. 3 is now evident, for this combination is not enough compensation for the corner.

White 54. White must counterattack. If instead he just tried to capture the stones on the left, Black would play at 'a' and the game would be over.

Black 65. Simply descending at 1 in Dia. 4



Dia. 4

is better, according to Sakata, as Black can easily look after his group with 3 and 5. White's attack with 66 to 72 puts Black under a lot of pressure.

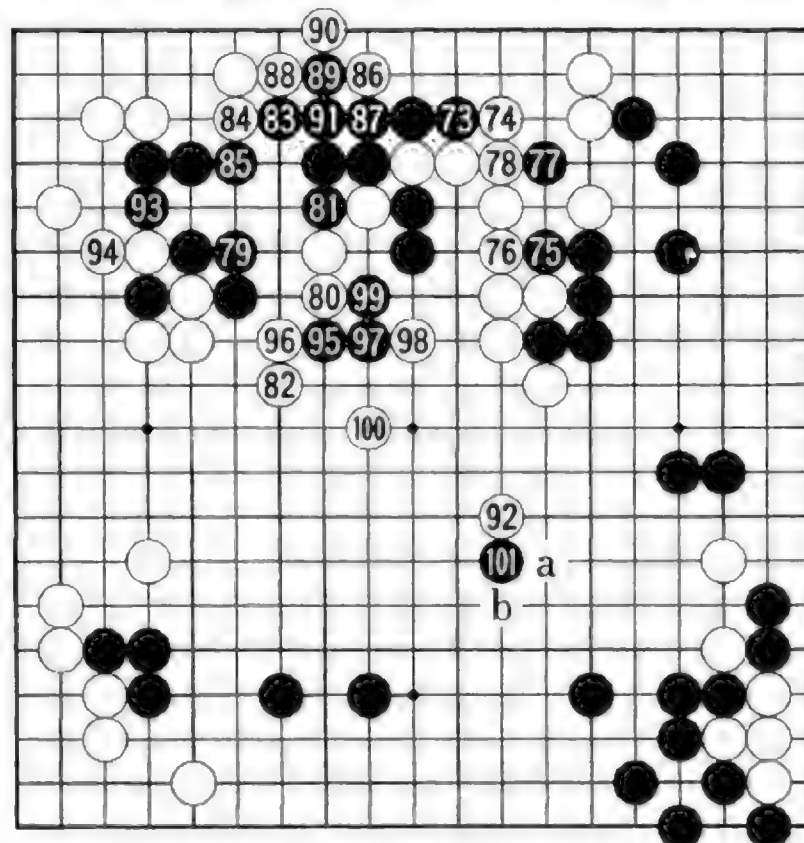


Figure 3 (73 - 101)

Figure 3 (73 - 101)

White 82. Being able to play this move in sente is an important gain for White. Black has no serious trouble living, but White is able to make further large moves with 92 and 100. White has made a good recovery from his bad start and the game now seems fairly even.

Black 101 is a fierce move. Kato commented that he did not feel that 'a' or 'b' was adequate.

Figure 4 (101 - 145)

Attaching against the Δ stone with 1 is an attempt to regain the initiative from White. Black would very much like to block at 5 at the top, but then White would play 1 and 3 in Dia. 5, threatening to rescue the Δ stones.

Black 5 is a tough, Kato-like move. Most players would compromise with 2 in Dia. 6, but then White would switch to 3 and 5. If Black 6, White would probably answer at 7, as he can get life for his group at the top with 'a' if Black cuts at 'b'. Kato wanted to avoid this result.

White 30. Sakata disagreed with this move. In

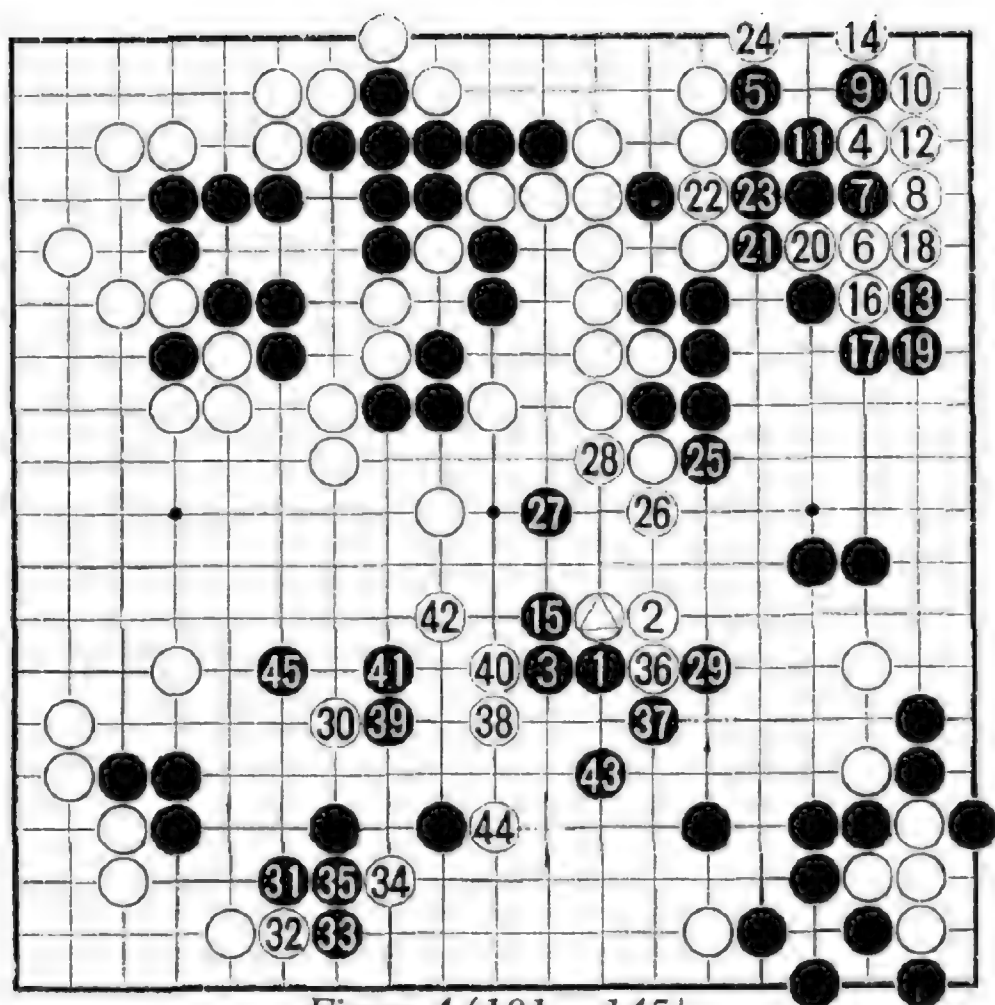


Figure 4 (101 - 145)

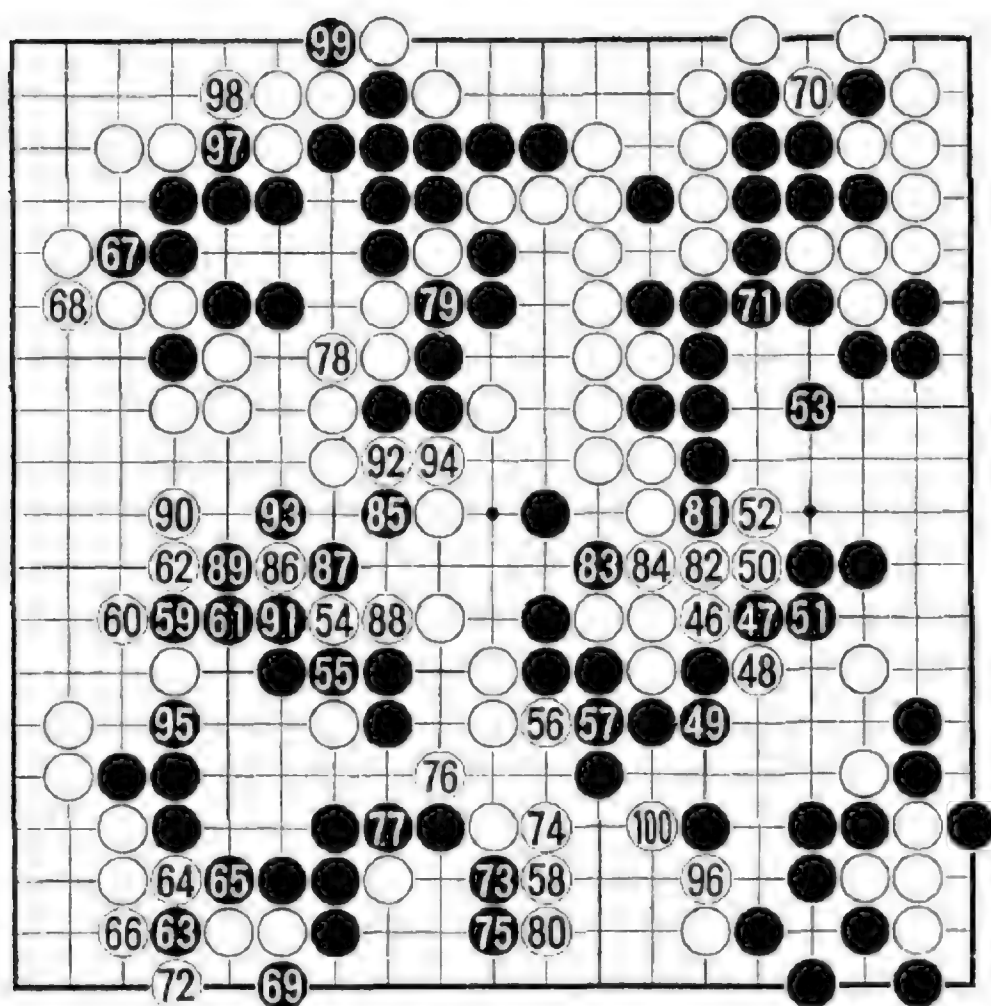


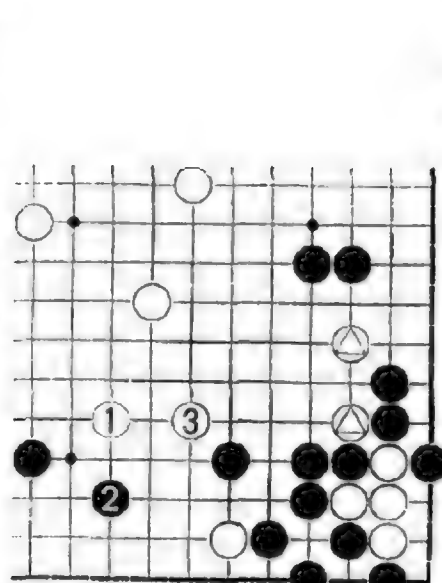
Figure 5 (146 - 200)

his opinion, White would have had a fair chance of winning if he had played 1 in Dia. 7. Black has to answer at 2, so White can play 3 to 7 in sente, then enclose with 9.

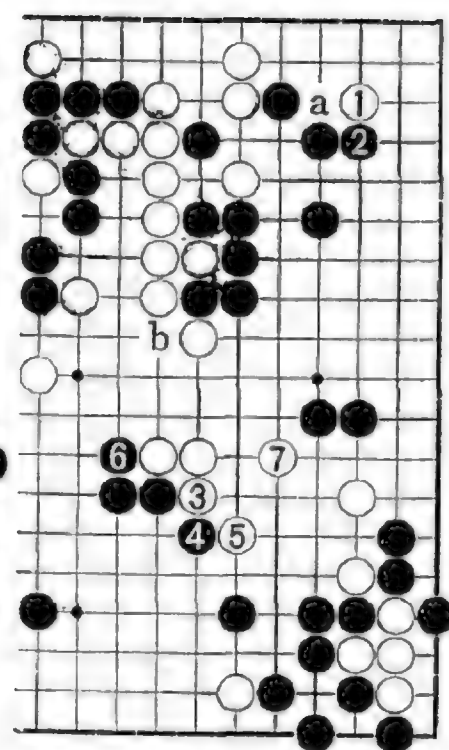
Figure 5 (146-200)

White 54. This peep is questionable — it seems to help Black more than White.

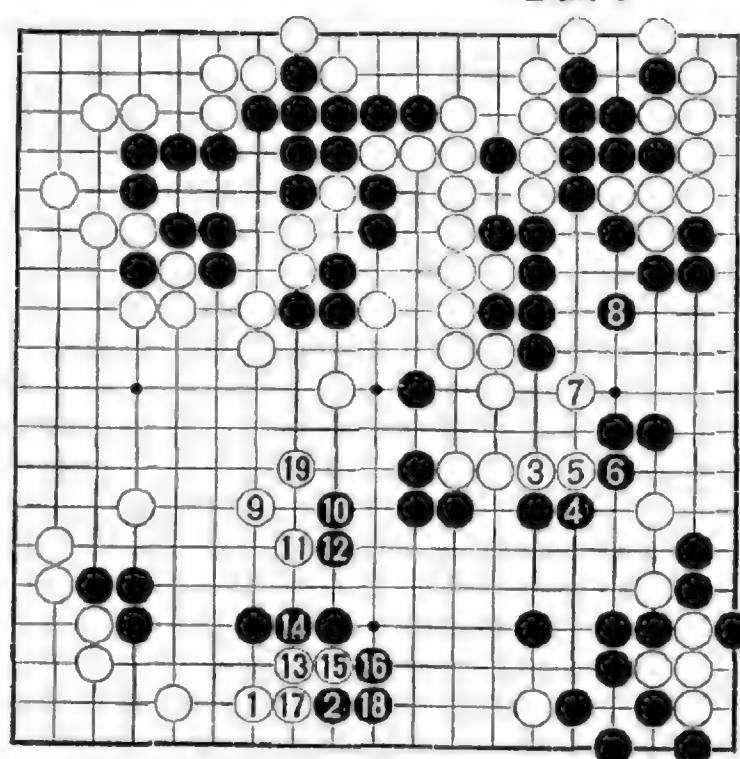
White 58. This makes defeat certain for White, as it gives Black the large moves of 73 and 75 for



Dia. 5



Dia. 6



Dia. 7

later. If White played 58 at 73, the game would be very close, a half point either way.

Black 59. The 54 — 55 exchange proves of assistance to Black now.

White 100. Descending at 1 in the next Figure is slightly larger, but the game is already decided.

Figure 6 (201-251) (on page 26)

Ishida did well to get back into the game after his lapse in judgement at the beginning, but he was not able to sustain his recovery. Perhaps time trouble was mainly to blame for his uncharacteristic slackness in the endgame. With the score 3-1, Kato now seemed to have a stranglehold on the match.

Black wins by 3½ points.

Time taken. White: 8 hours 57 minutes

Black: 7 hours 35 minutes

(Taken from commentaries in the September 'Igo Club' and the August 'Kido')

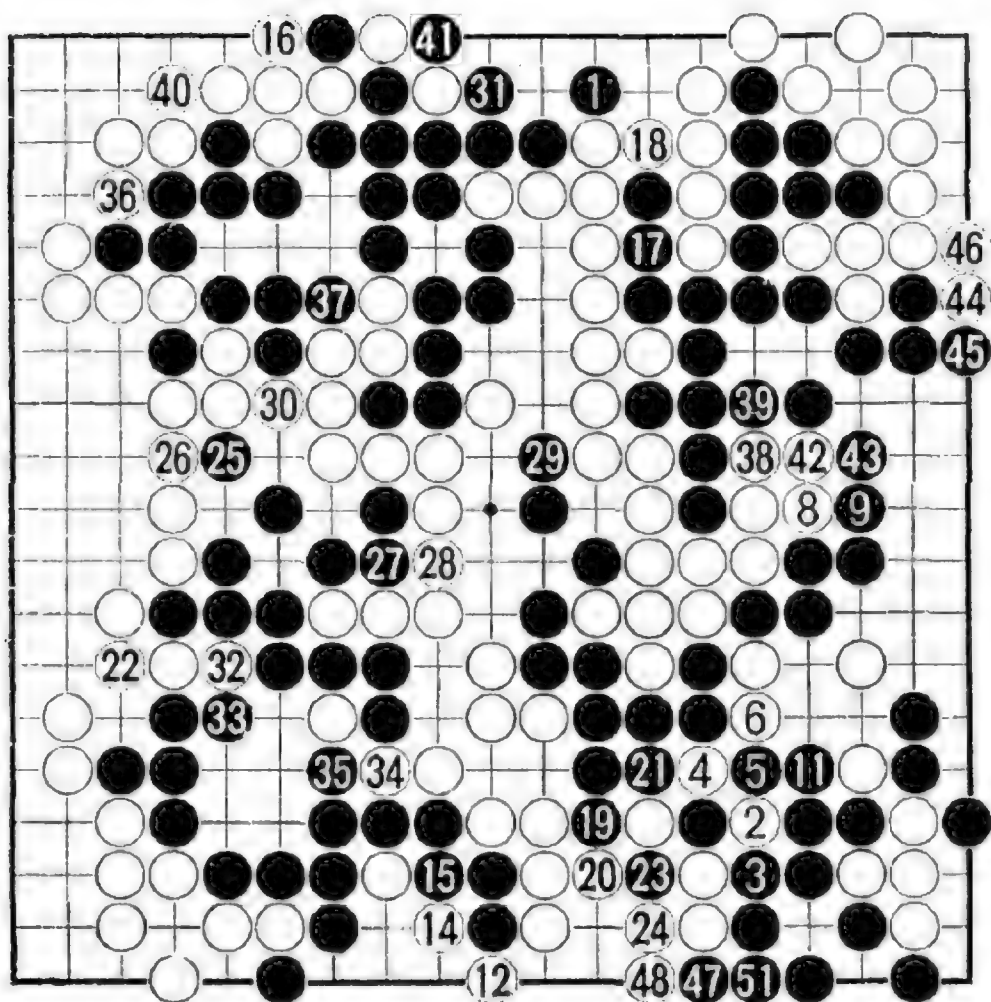


Figure 6 (201 - 251)

ko: 7,10,13; 49: connects (above 23)
50: connects (right of 16)

GAME FIVE

White: Kato Masao

Black: Ishida Yoshio

date: 28th, 29th June, 1978; played in Atami

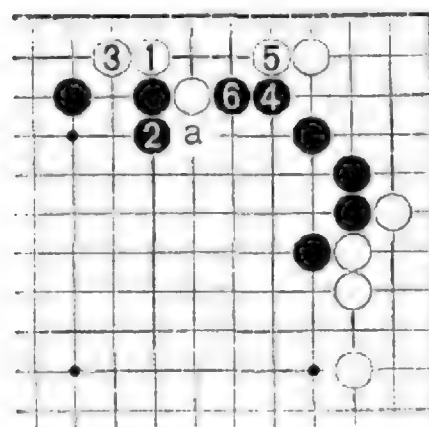
tinuation for attack or defence. Black therefore switches to 11 and 13 at the top left, forestalling White 'a'.

Black 15. If Black plays 23, White plans to slide to 'b'; if Black 17, then White will play 18. Black strikes at 15 in order to foil this strategy.

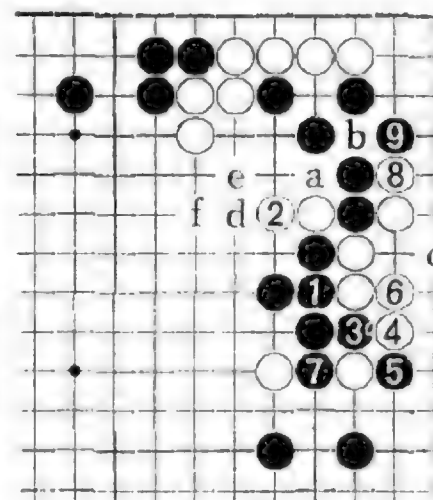
Black 21 is a startling move. Ishida felt dissatisfied with 'c' or 29, as they permit White 'd'.

White 22. If at 1 in Dia. 1, Black counters with 2 to 6, while if White plays 1 at 2, Black starts a fight by crosscutting at 'a'.

Black enjoys making the forcing moves 23 to 27, but his position is thin after White 30. Black 31 is necessary to prevent White 'e'.



Dia. 1



Dia. 2

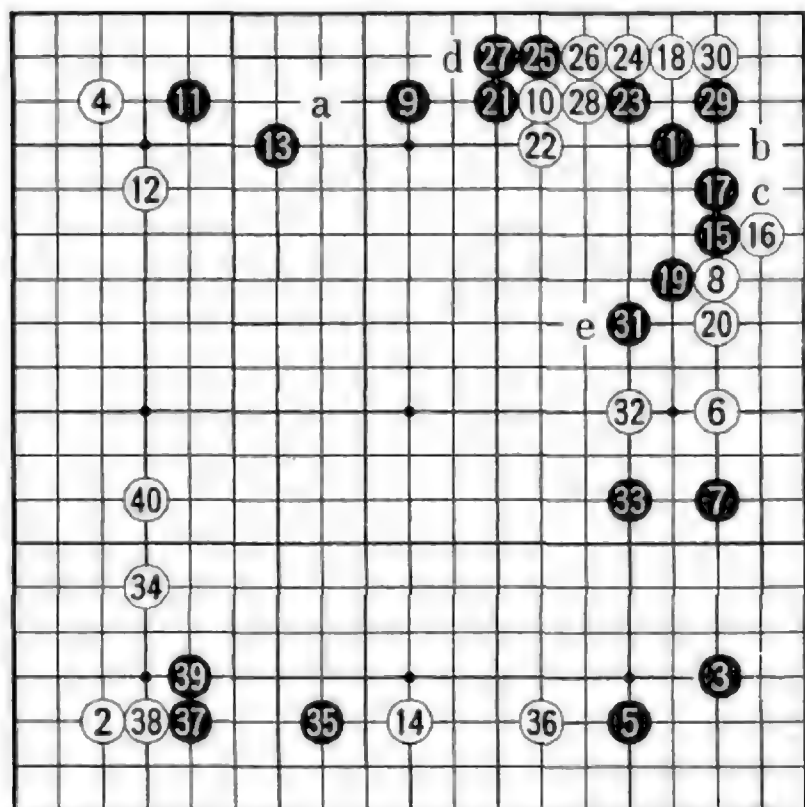


Figure 1 (1 - 40)

Figure 1 (1-40)

The fuseki to 9 is the same as the third game. Kato was the first to diverge, splitting the top with 10. The fact that he took only two minutes over this move seems to indicate that he had thought out this strategy beforehand. White 10 is a strange move which gives Black no good con-

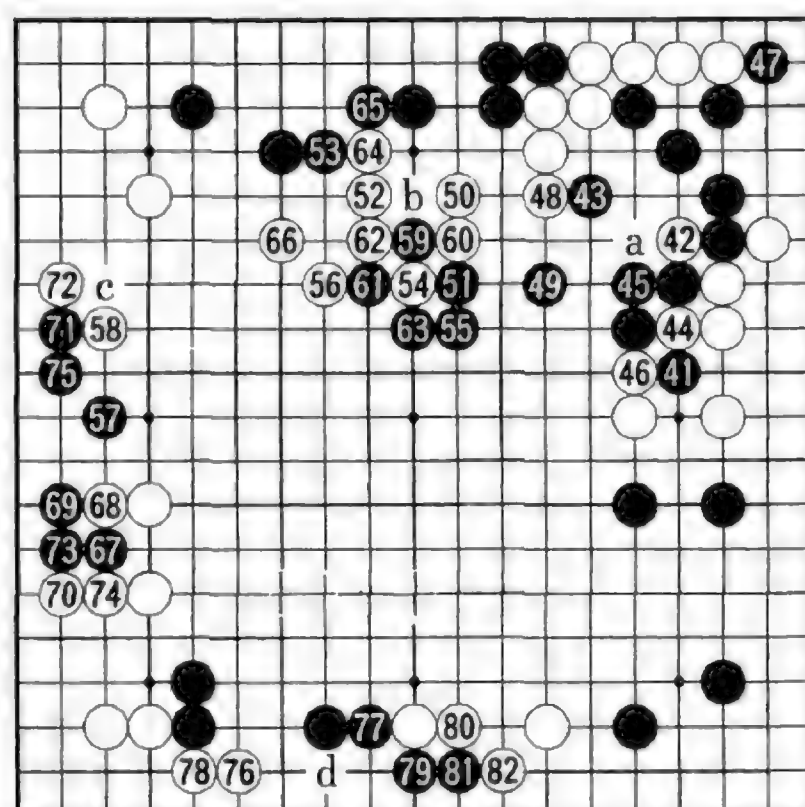


Figure 2 (41 - 82)

Figure 2 (41-82)

Black 41. This attack is premature. Ishida expected White to connect below or to the right of 41; he overlooked White's brilliant counterattack at 42.

Black 43 is more efficient than simply defending at 'a'. If Black stubbornly connects at 1 in

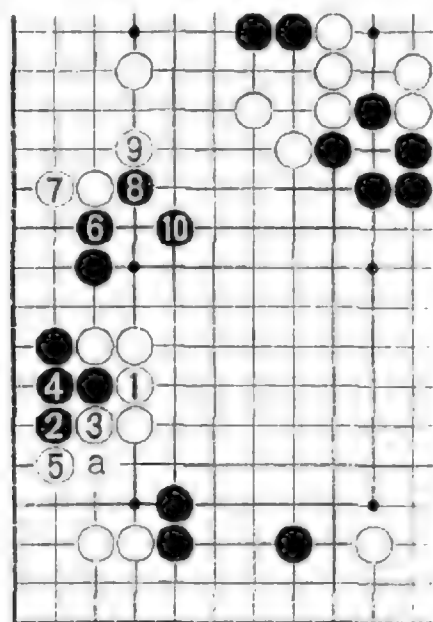
Dia. 2, White plays 2 to 8, then continues after 9 with White 'a', Black 'b', White 'c', Black 'd', White 'e', Black 'f' (if White omits 'a', Black 'e' is troublesome). There was a difference of opinion concerning this result — Ishida felt that it was bad for Black, but Yamabe 9-dan considered that Black's profit and thickness at the bottom right more than made up for White's nearly thirty points of profit at the top.

The result to 46 is favourable for White, as his captured stone still retains some potential (aji). Black attacks White's base with 47, but White easily moves out with 48 to 56.

White 58. The sealed move at the end of the first day. This is an excellent checking extension (tsume), so Black 57 at 'c' would be preferable.

White 60. White 'b' is correct; Black still plays 61 and 63, followed by White 66, but then connecting at 54 would not be sente for Black.

White 70 is a clever move. If White plays 1 in Dia. 3, the sequence to 10 is likely, whereupon Black is left with a severe cut at 'a' to aim at. Black counters with 71 to 75, but White can still aim at attacking this group.



Dia. 3

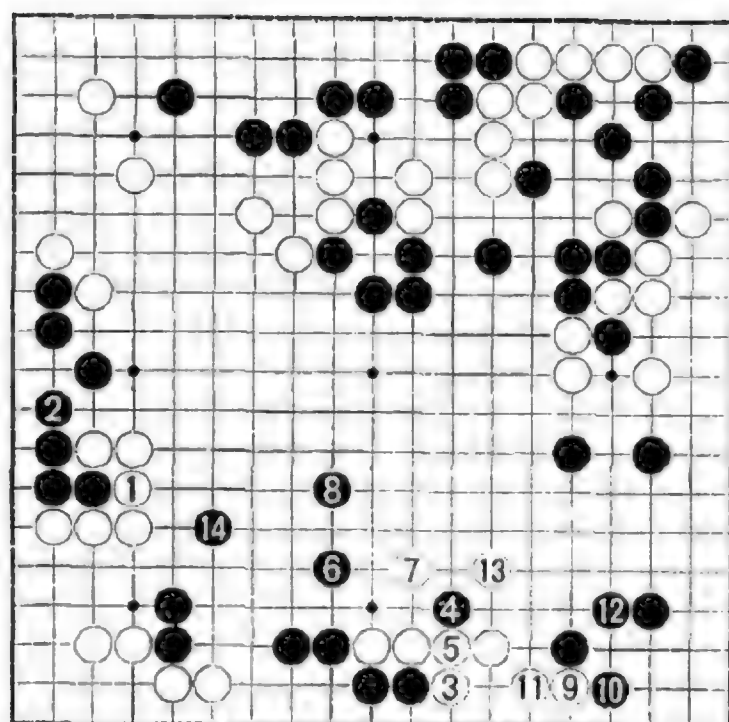
Black 77. If at 78, White attaches at 'd'.

White 82. Ishida's comment: 'This seems to have been the losing move. At some stage White must make the forcing move at 1 in Dia. 4 and 82 was his last chance. If he makes this forcing move, White's position is quite thick. He can then block at 3 and the sequence to 14 would lead to a very close game. It might even be favourable for White.'

Figure 3 (83–107)

Black reinforces at the bottom with 83 and 85, then cuts with 89 and 91. White's position is in shreds.

Black 95 makes miai of 104 and the sequence



Dia. 4

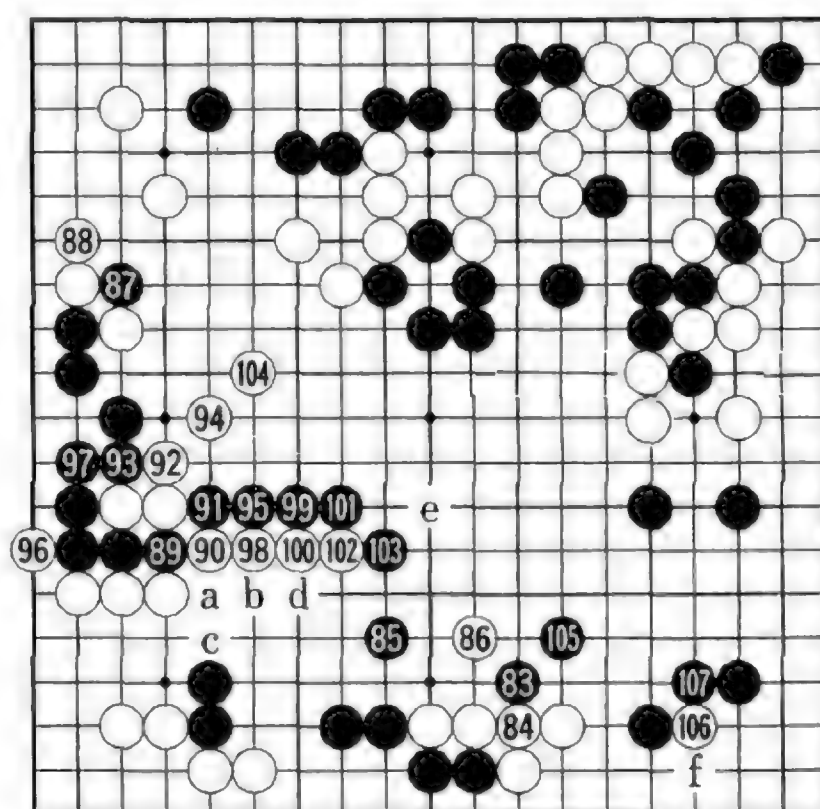


Figure 3 (83 – 107)

Black 'a', White 98, Black 100, White 'b', Black 'c'. White is flat out defending — he pushes up with 98 and 100 to prevent Black 'a', then flees with 104. However, Kato commented that he should have omitted 102 — if Black cuts at 'a', White can still capture him with White 'c', Black 'b', White 'd'.

Ishida responded that he would have played 102 himself if White omitted that move. He added that playing 105 at 'e' would have been good enough, but that he wanted to clinch victory immediately by attacking the white group at the bottom.

Note that it is not easy for White to kill the black group on the left. If he attacks at 1 in Dia. 5 (next page), Black counters with 2 to 6, making miai of a second eye with 'a' and the sequence Black 'b', White 'c', Black 'd'.

White 106 is nicely timed – if Black 107, White can live in the corner later on. If Black had sealed off the centre, he would answer 106 at 'f', but at this stage he does not have the courage.

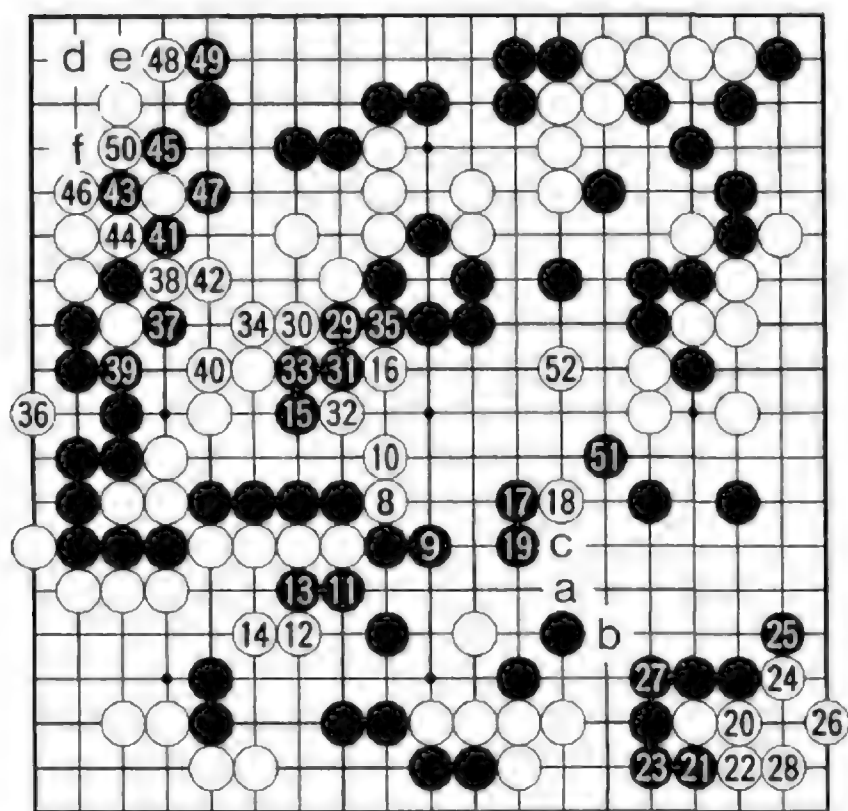
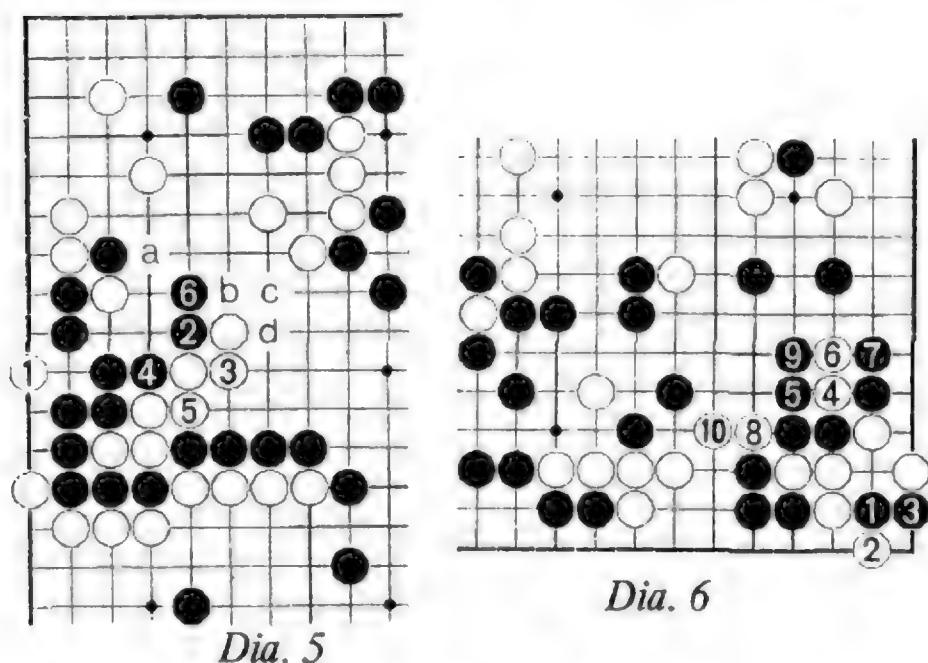


Figure 4 (108 – 152)

Figure 4 (108 – 152)

Black 15. Played to ensure the life of the group on the left.

Black 17. If at 18, White can create complications with White 'a', Black 'b', White 17.

Black 19. If at 'c', White 19 is troublesome.

Black 27. If Black attempts to kill this group with 1 and 3 in Dia. 6, White counters with 4 to 10 and wins the fight.

Black 29. Playing at 37, getting definite life for this group and forcing White to add a move in the centre, would be simpler.

White 30, 32. A clever combination, enabling White to play 34 in sente. Once he has played 29, fighting spirit calls for Black to make a trade by connecting at 35, but he obviously loses points here. Actually Ishida was confident that this still

left him a little ahead.

Making a ponnuki in sente with 41 to 47 helps to compensate for Black's loss. White must defend at 50 because of the threat of Black 'd' (if White 'e', Black 'f'), so Black can switch to 51. This ensures Black a lead of ten points on the board.

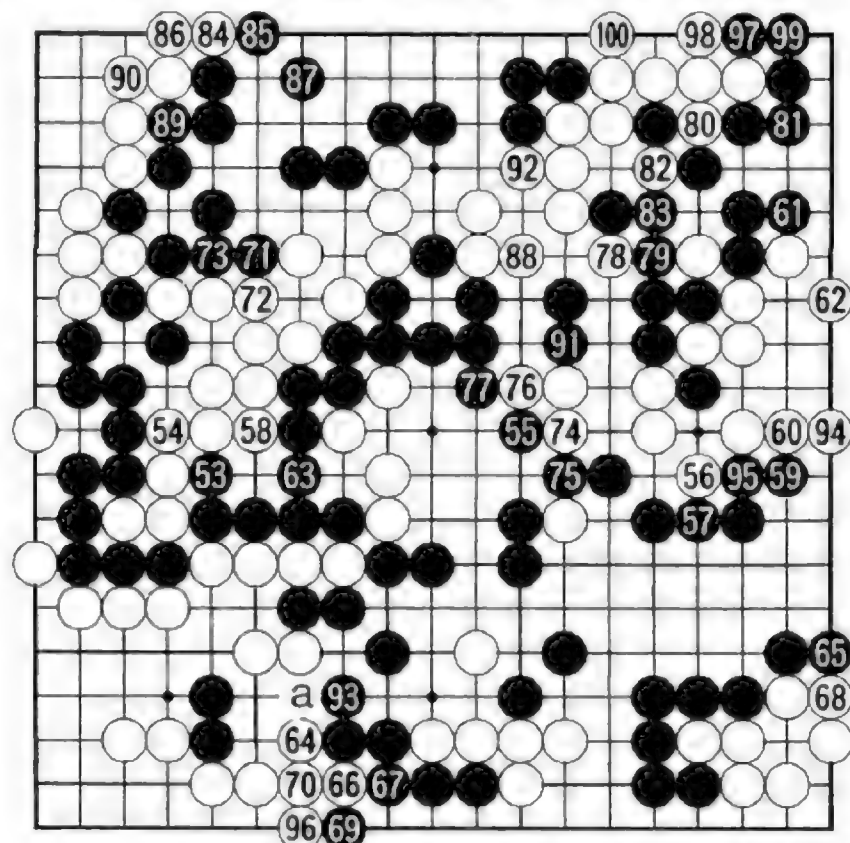


Figure 5 (153 – 200)

Figure 5 (153–200)

Black 53. White could have gained a point by playing 53 himself before 52 in the previous figure.

White 64 is the last large endgame point. White would like to be able to play 65, but Black would switch to 'a', as rescuing these two stones would be bigger than answering on the right.

Figure 6 (201–230)

Ishida's precision in the middle game enabled him to survive his first kadoban and also revealed some chinks in Kato's armour. Perhaps also the

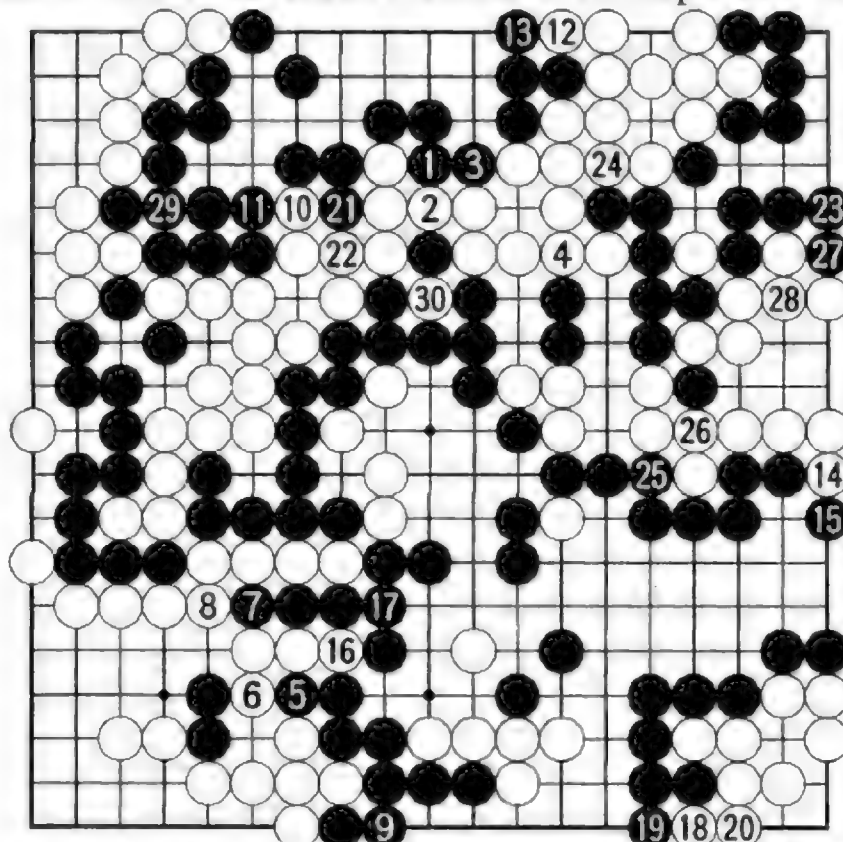


Figure 6 (201 – 230) White wins the ko at 30

strain of the continual round of title matches was beginning to tell on the defender.

Black wins by 5½ points.

Time taken. White: 7 hours 2 minutes

Black: 8 hours 40 minutes

(Adapted from commentaries by Ishida in the August 'Kido' and Yamabe in the September 'Igo Club')

GAME SIX

White: Ishida Yoshio

Black: Kato Masao

date: 10th, 11th July, 1978; played in Atami

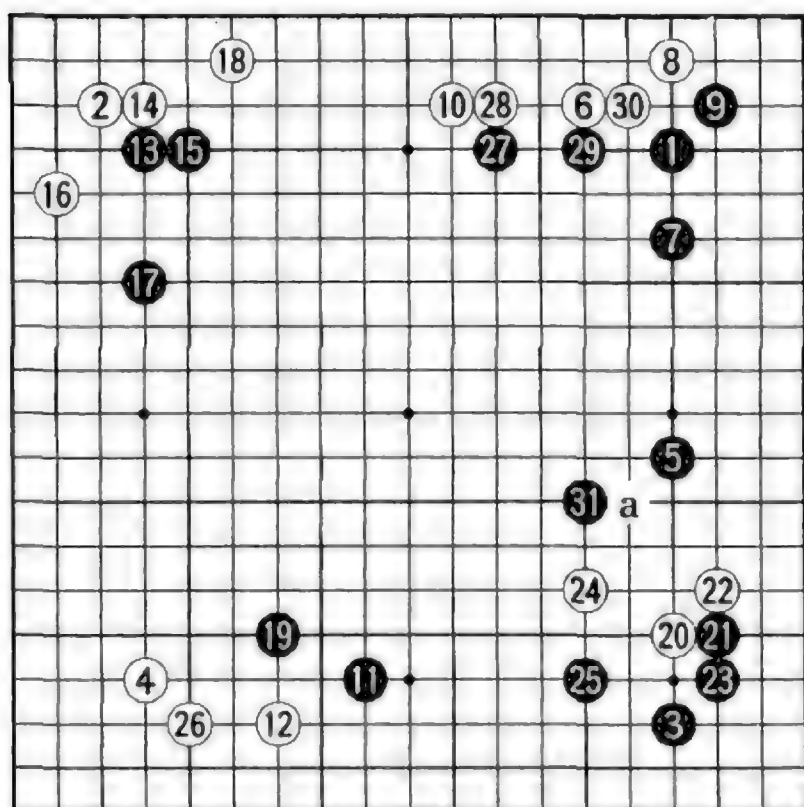


Figure 1 (1 – 31)

Figure 1 (1–31)

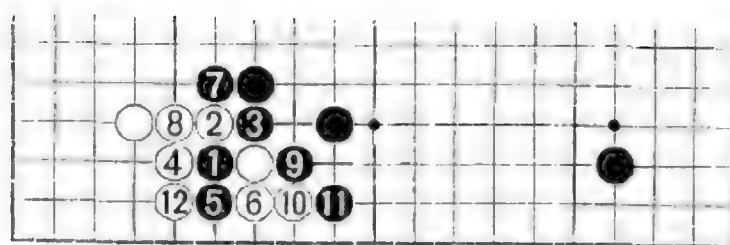
Kato plays the Chinese-style fuseki for the second time in this series. Ishida switches from his strategy in the fourth game – instead of emphasising profit by playing the 3–3 point, he goes for influence with White 4. When Kato starts to build a large moyo with 19, invading at 20 is compulsory.

White 24. There are various possibilities for this move, including the shoulder-hit at 'a'. White's aim with 24 is to take sente, so that he can switch to 26. This move defends against the sequence in Dia. 1, which gives Black some excellent forcing moves.

Black 31 is a severe blow at the vital point. White is in so much trouble after this that one can conclude that he should have played 26 at 31.

Figure 2 (32–68)

Black 35. Black could continue attacking by playing at 36, but 35 and 37 are good enough. Black has made an excellent start, gaining both profit and thickness.



Dia. 1

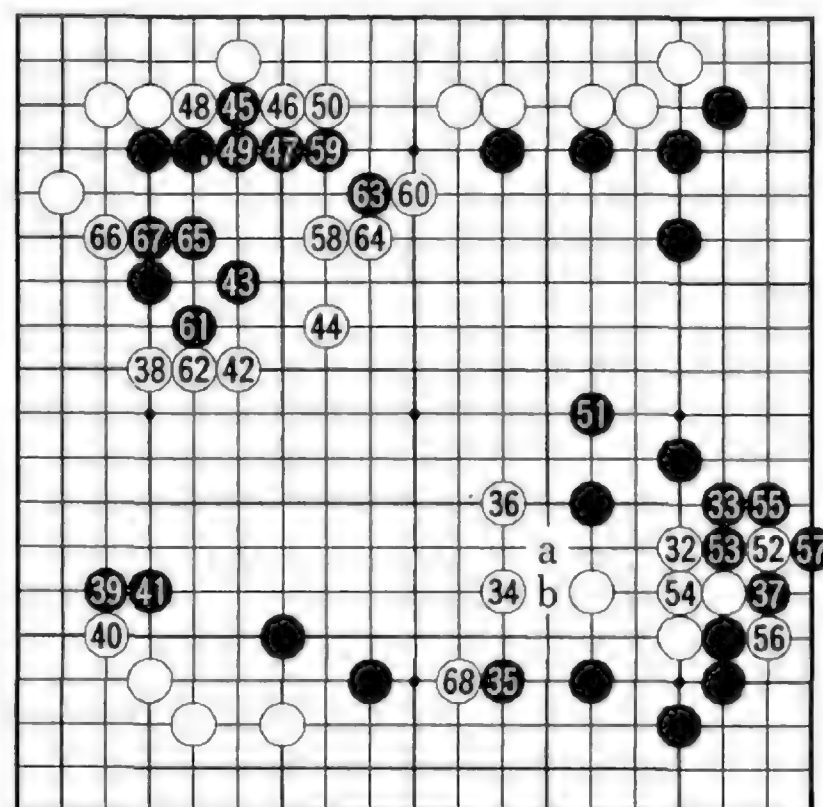


Figure 2 (32 – 68)

White 46. The sealed move on the first day.

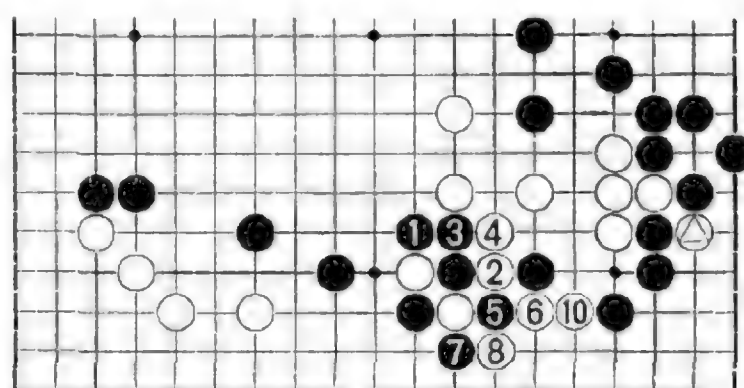
Black 39. Black's intention is to win on territory, but continuing the attack with Black 'a'—White 'b'—Black 51 would make the game simpler for him.

Black 51. Black's first slack move. He should precede 51 with the Black 'a'—White 'b' exchange. Later on Black 'a' may not be sente. Playing 51 at 63 is another possibility.

White 52. A clever probe — the side Black answers on will influence White's later strategy.

When White attacks with 58 etc., Black has to scramble for life. Just getting a bare two eyes up to 67 is painful; Ishida felt that he caught up a little through this attack.

White 68 is a fierce attack which exploits the aji of 56. If Black 1 in Dia. 2, White counters with 2 to 10. The △ stone prevents Black from cutting off the white intruders.



Dia. 2 9: connects

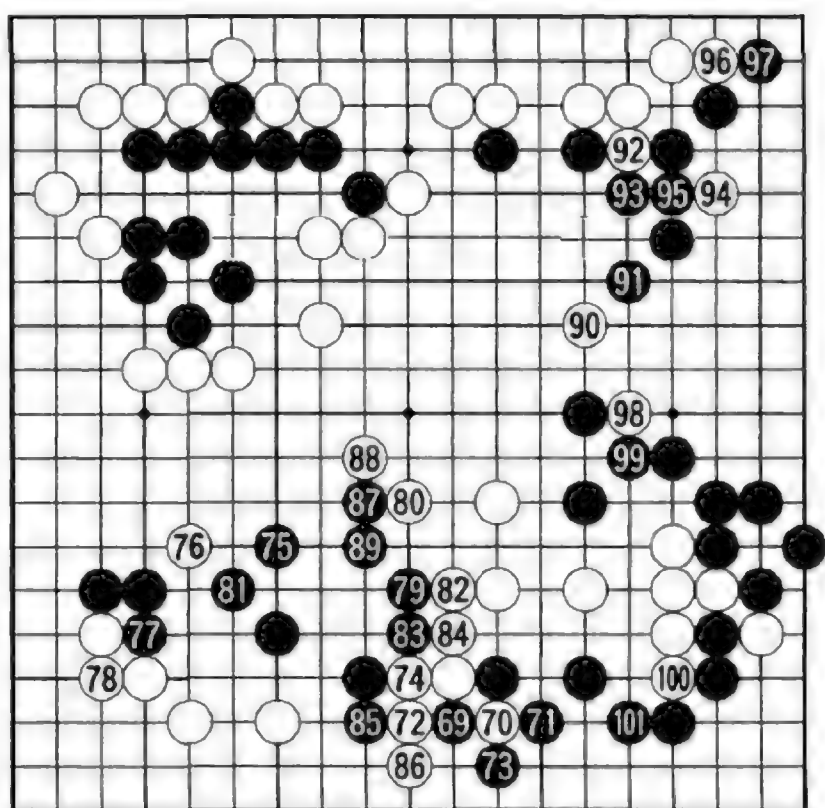


Figure 3 (69 – 101)

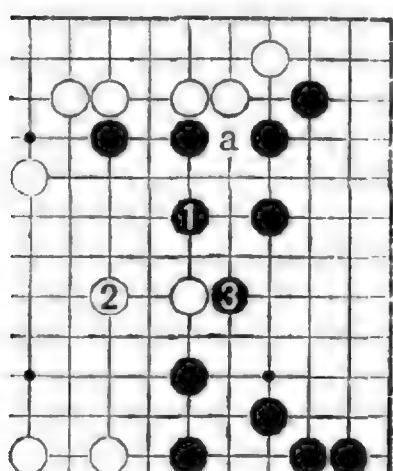
Figure 3 (69–101)

Black 69. This is the safest way to answer, but White cannot be prevented from breaking through on the side. Defending at 75 is therefore necessary.

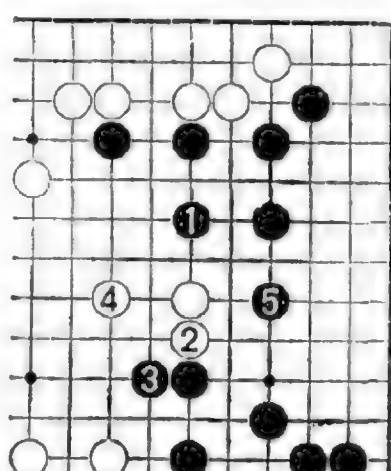
Black 89. Both sides have settled their groups and Black is still in the lead. In fact, at this stage the Mainichi reporter started composing an article headed 'Kato Defends Honinbo Title' for the next day's morning edition.

White 90 is an all-out attempt to reduce Black's side area. Kato's conviction that he was well ahead led him to make the complacent answer at 91, but this could be called the losing move. In the post-game analysis, the players agreed that Black should have made the more severe counter at 1 in Dia. 3. If White 2, Black attaches at 3 and gets more territory on the side than in the game, while also defending the weak point of 'a'.

Dia. 4. If White 2, Black plays 3, then drops back to 5. This way White gets hardly any points in the centre.



Dia. 3



Dia. 4

The ironic thing about Black 91 is that it is the most natural-looking move and in many cases it would be the correct move. The problem here is the overall territorial balance rather than the correctness of the move itself. It was only after the game that 91 was pinpointed as the crucial move; at the time neither Kato nor Ishida realised that White had just about caught up. The players following the game also thought that Black was still leading.

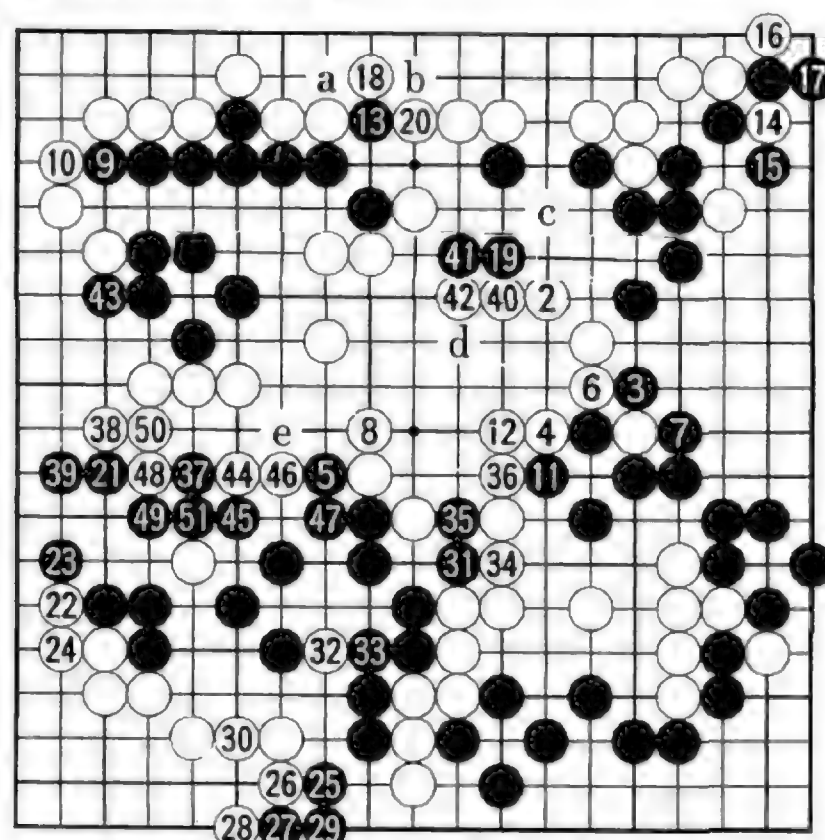


Figure 4 (102 – 151)

Figure 4 (102–151)

Black 19 is correct. Playing Black 'a' and 'b' looks big, but then White will switch to 'c', which is bigger.

Black 31 is premature — Black should make a diagonal move at 42 instead. White would defend at 'd', then Black could switch to 37.

White 40, 42. These moves, strengthening the centre, secure the lead for White. He gets a surprisingly large number of points in the centre.

Black 43. Black 'e' is bigger. The reduction White makes with 44 etc. is painful.

Figure 5 (152–210)

White 70. At this point Ishida was confident of winning by $1\frac{1}{2}$ points. He made further gains in the endgame (for example, Black 75 should be at 76), so the final margin was greater. It was not until close to the end of the game that Kato realised that there had been an upset; as in the final game of the Kisei title, his optimism proved to be very costly.

Ishida has made a fine recovery from his poor start in this series and if anything should have the psychological edge on Kato in the seventh game,

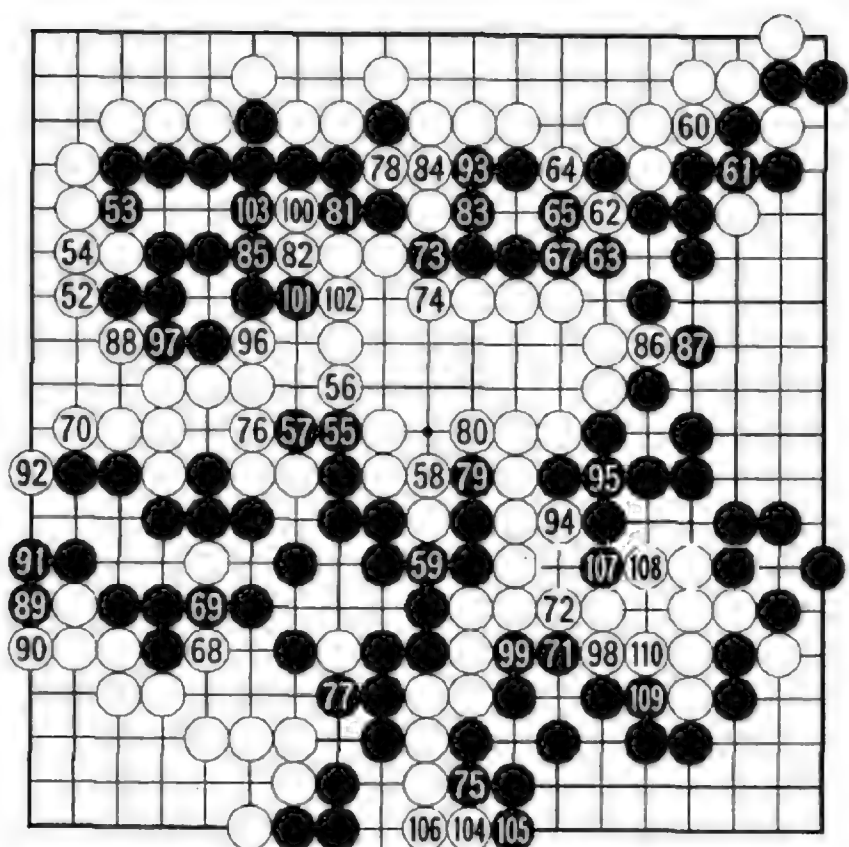


Figure 5 (152 – 210)

66: connects

to be played on the 31st July – 1st August. Just before the fourth game, Ishida is supposed to have made the joke that he would follow Shuko's pattern in the Kisei title, that is, lose the fourth game but win the next three. If so, that is one joke which Kato now has reason to take seriously.

White wins by 3½ points.

Time taken. White: 8 hours 14 minutes

Black: 8 hours 15 minutes

(From a commentary by Ishida in the September 'Igo Club')

3rd Gosei Title Game One

Kato Masao is under assault from all directions – while trying to fend off Ishida in the Honinbo title, he also has to cope with the challenge of Otake in the Gosei (Go Sage) title. So far he is not having much success, for he is trailing Otake 0–2. Since the title is best-of-five, Kato is already faced with a kadoban.

Both players probably have a strong emotional attachment to the Gosei title. It was created in 1976 as a replacement for the All-Japan First Place title, which Otake had monopolised for all five years of its existence. For Kato, the new

Gosei title was his first title, gained by defeating Otake 3–2, so for sentimental reasons alone, he would probably like to hang on to it a little longer.

White: Kato Masao

Black: Otake Hideo

komi: 5½; time: 6 hours each

date: 5th July, 1978

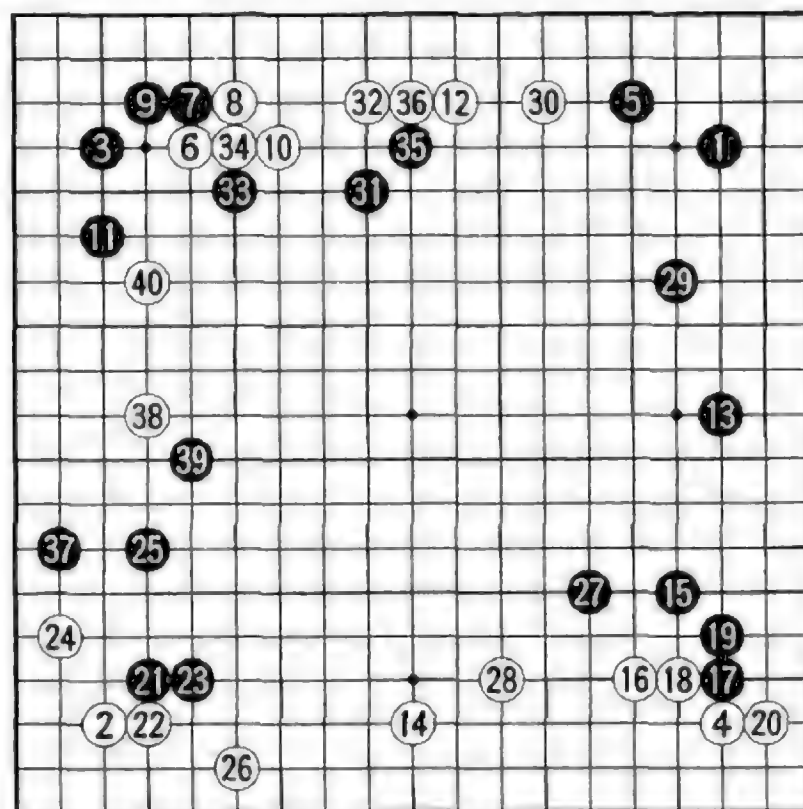


Figure 1 (1 – 40)

Figure 1 (1–40)

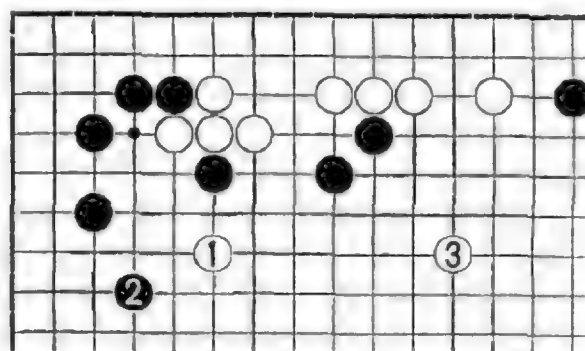
White 2, 4. This pattern, which Kato seems to have grown fond of recently, aims at a leisurely game.

Black 27. The key point for both sides for developing one's moyo. This also makes a reinforcement at 28 advisable.

Black 29 and White 30 are miai points.

White 38. So far both players have been developing independently, but this invasion starts the middle game fighting. As an alternative for 38, White could consider developing towards the centre with the vague moves of 1 and 3 in Dia. 1, though Black secures quite a lot of territory with 2. According to Takemiya, White 38 epitomises Kato's style.

Black 39. This shoulder-hit works well with Black's moyo on the right.



Dia. 1

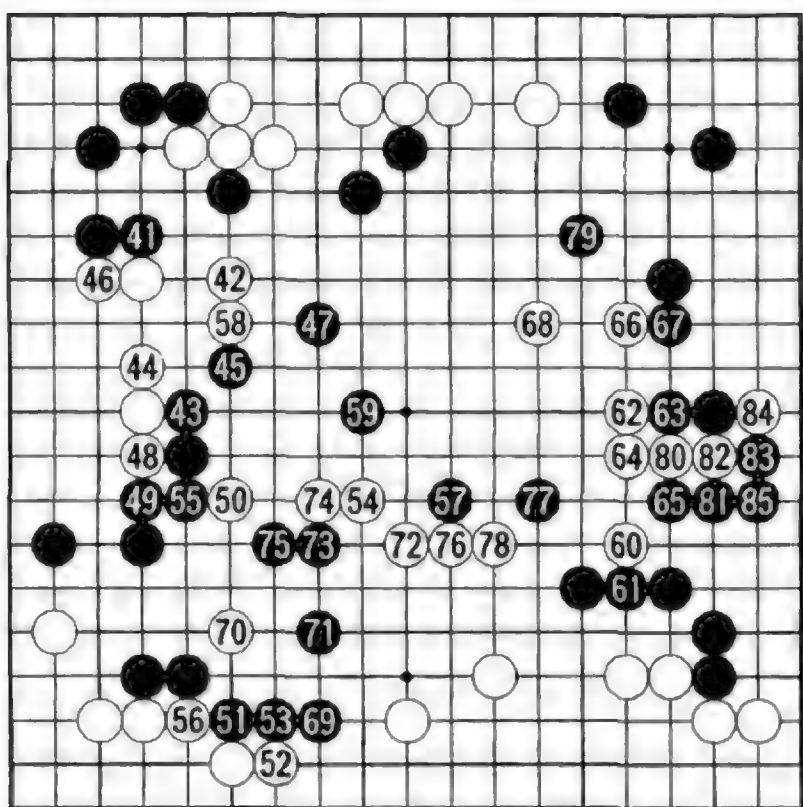


Figure 2 (41 – 85)

Figure 2 (41–85)

Black 53. Capping at 74 is better.

White 58 takes care of the group on the left for the time being, so White launches another invasion with 60. Black defends tightly on the side, preventing White from securing a foothold.

The sequence 80 to 84 is well-timed. The aji of the stone at 84 is very useful later on.

Figure 3 (86–121)

White manages to link up his groups by capturing a stone with 86 etc., but Black's real aim here is the crosscut combination of 95 and 97. White has no choice but to submit with 102 and 104 – the threat of Black 'a' if White loses the ko is too much to face.

Black 105 is a large move; White eventually

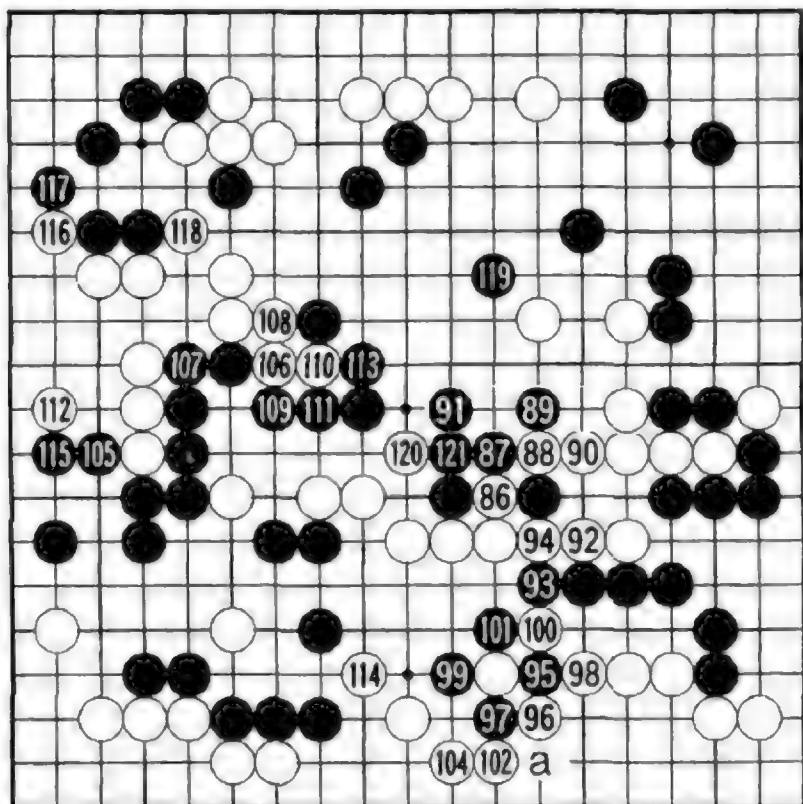


Figure 3 (86 – 121)
ko: 103

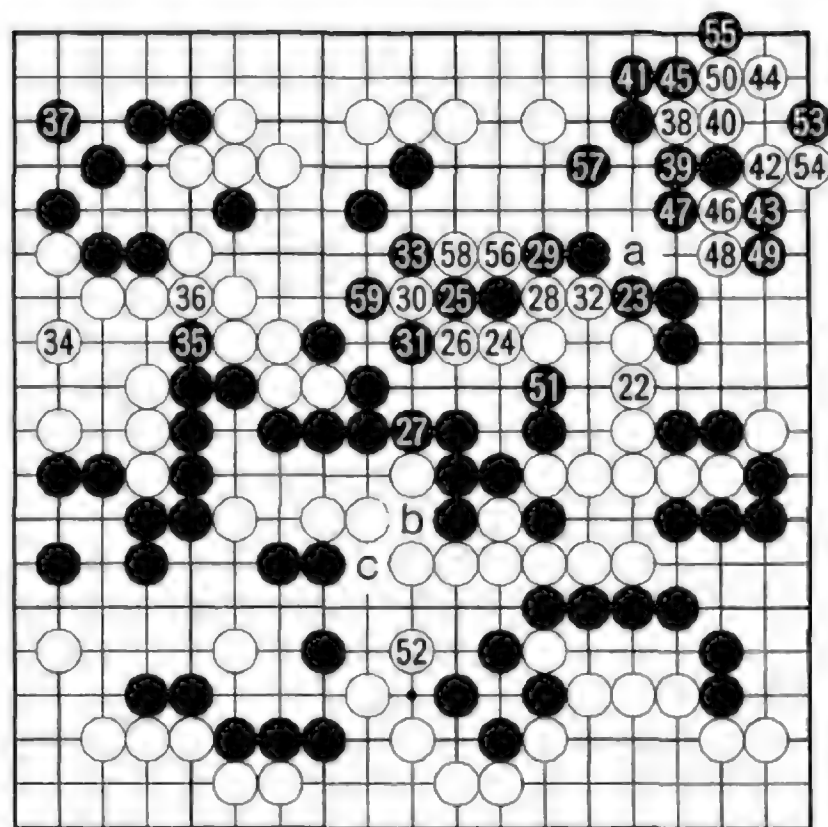


Figure 4 (122 – 159)

has to ensure connection with 116 and 118.

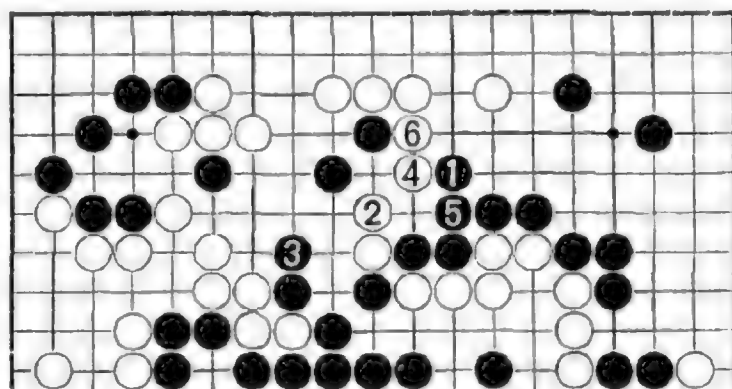
Black 119 is aggressive, but simply capturing 116 would be better.

Figure 4 (122–159)

Black 23. Dropping back at 'a' would be more solid.

Black 27. Exchanging Black 'b' for White 'c', then extending at 30, would be safer. Playing 32 creates useful aji for White.

Black 33. The diagonal connection of 1 in Dia. 2 is preferable. The continuation to 6 is likely.



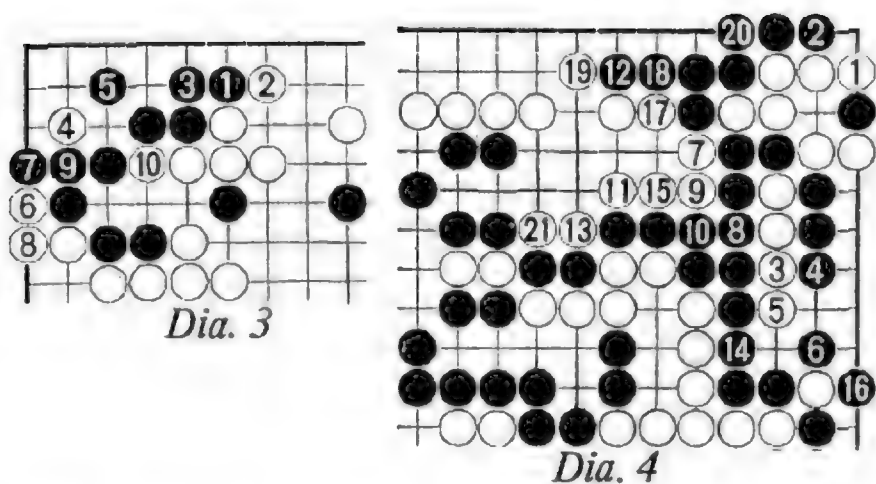
Dia. 2

Black 37 is a solid move. Black could also live with 1 and 3 in Dia. 3, but then White could use the placement at 4 to set up the forcing moves of 6 to 10. This would be painful for Black.

White 38 is a daring invasion which cleverly exploits all the aji in the neighbourhood. White is staking the game on this move, with what seem to be very good prospects.

The sequence from 40 on is forced. Otake looked far from happy when he played 50.

White 56 is the losing move – this momentary aberration wasted all the effort Kato had put



into the corner invasion. It is hard to understand what prompted him to switch here in the middle of a fight which was going so well for him. Otake needed no second invitation to defend at 57. Instead of 56 —

Dia. 4. White should play 1 to 5, followed by the severe cut at 7. In the forced continuation to 21, White not only captures two stones, but also squeezes Black. This would give White an easy win. In fact, Otake later commented that he would have resigned the moment White cut at 7.

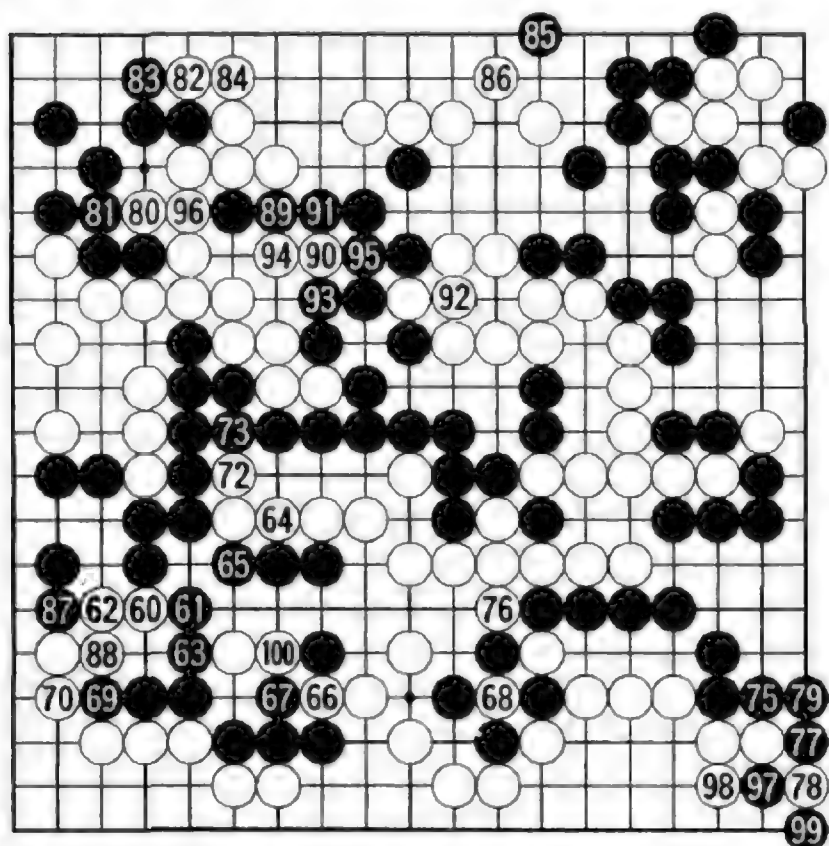
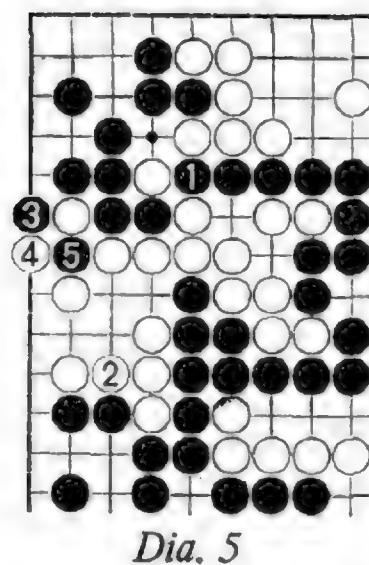


Figure 5 (160 – 200)

Figure 5 (160–200) ko: 71, 74

White resumes the ko with 68, but Black calculates that blocking at 75 is sufficient to win.

White 96. Playing elsewhere with this move is White's last chance of making a game of it. Black of course cuts at 1 in Dia. 5, whereupon White must block at 2, then play ko with 3 and 5. White at least has plenty of ko threats in the top right corner, so this way the game would probably end up much closer, perhaps a half point decision, according to Takemiya. After White answers at 96, the game is decided.



Dia. 5

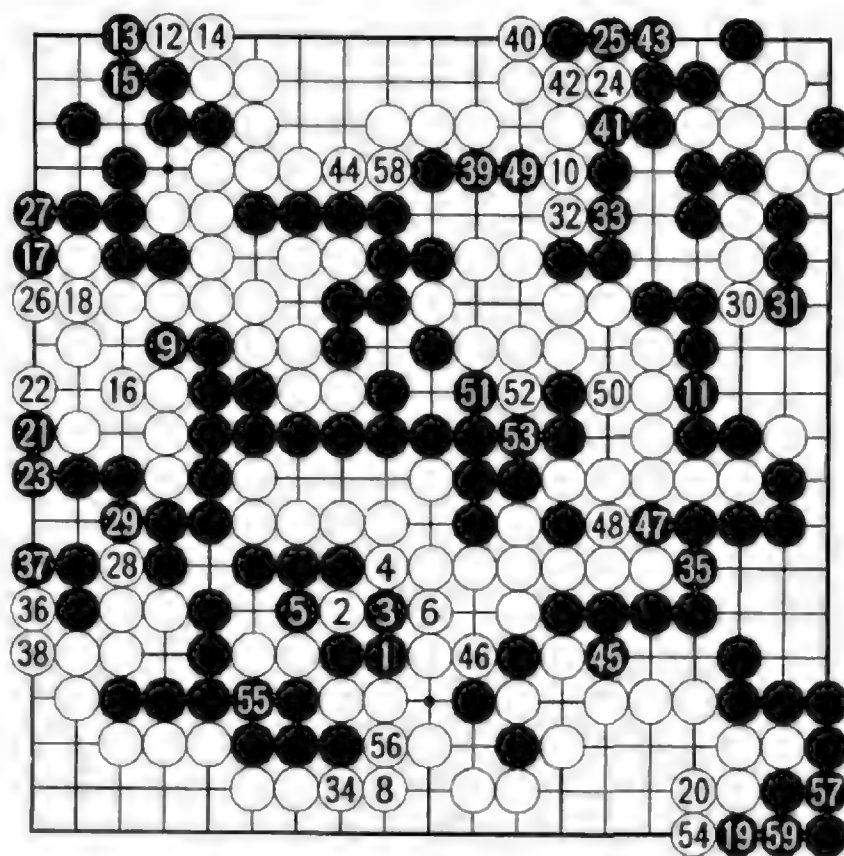


Figure 6 (201 – 259)

7: at 2

Figure 6 (201–259)

Thanks to Kato's momentary lapse, Otake got off to a good start in the Gosei title match. He also won the second game, but we should still see some fireworks — these initial setbacks have probably only served to arouse Kato's fighting spirit.

White wins by 2½ points.

(Commentary by Takemiya 9-dan, 'Igo Club', September 1978)



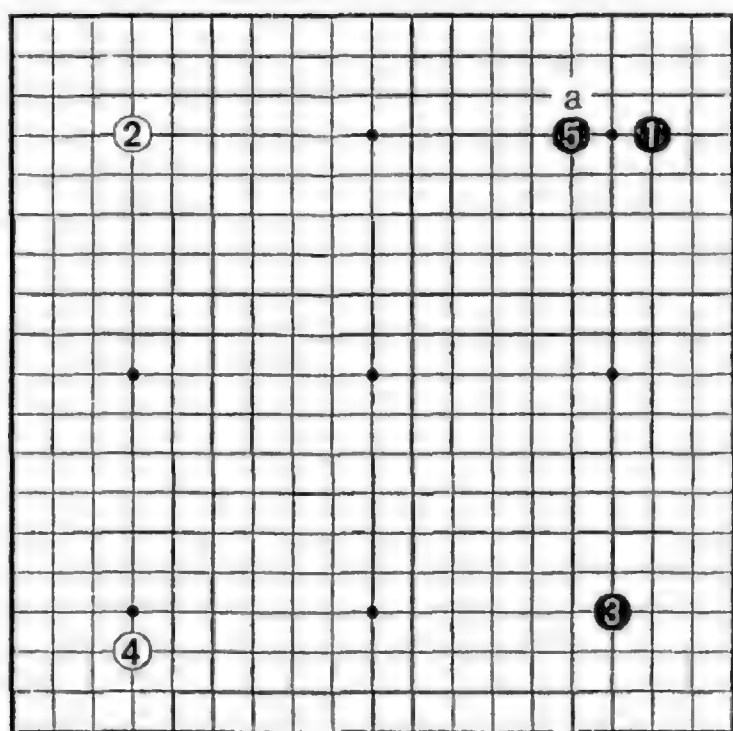
How to Improve at Fuseki (5)

Kato Honinbo

Hoshi and Komoku Fuseki

I switched from the komoku (3-4 point) fuseki to sanren-sei around 1973, but in-between there was a short transition period during which I used the combination of the hoshi or star-point and the komoku. I am not referring to the 'tasuki' pattern in which one plays in diagonally opposite corners.

Dia. 1. Rather I mean the parallel pattern shown here in which Black plays on the right side and White plays on the left. White 2 and 4 are not restricted to these points — it does not matter where he plays.



Dia. 1

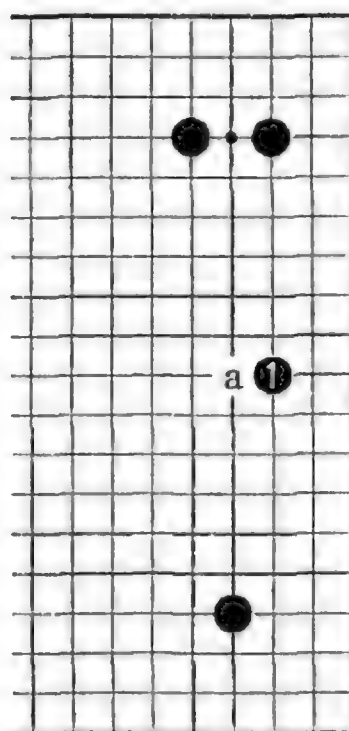
The combination of 1 and 3, followed by enclosing the corner with 5, is the pattern I was fond of. Black 5 could also be at 'a' and the top right and bottom right corner positions could also be interchanged.

The pattern to 5 is one of the leading patterns of modern fuseki, together with the Chinese pattern and sanren-sei. Needless to say, the 1 — 5 enclosure emphasises the right side.

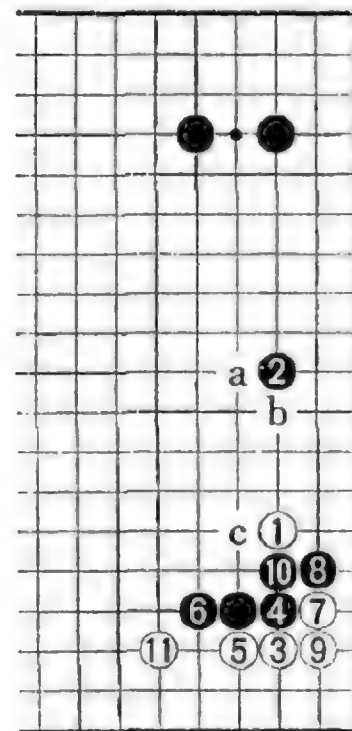
Dia. 2. Adding a stone at 1 (or 'a') gives Black ideal shape on the right. It is very difficult for White to do anything in this position, so he usually plays somewhere here before Black plays 1. To give some examples —

Making a splitting move

Dia. 3. White could make an approach move



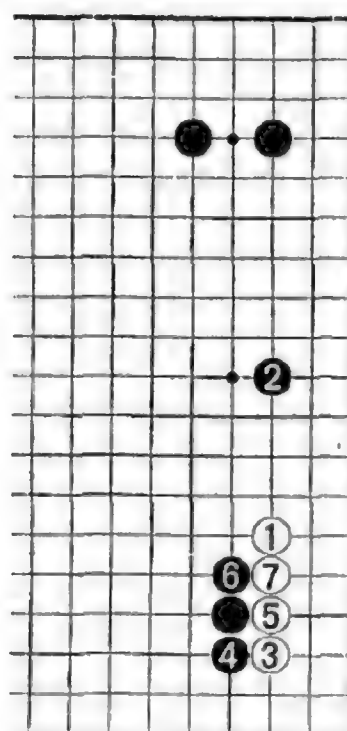
Dia. 2



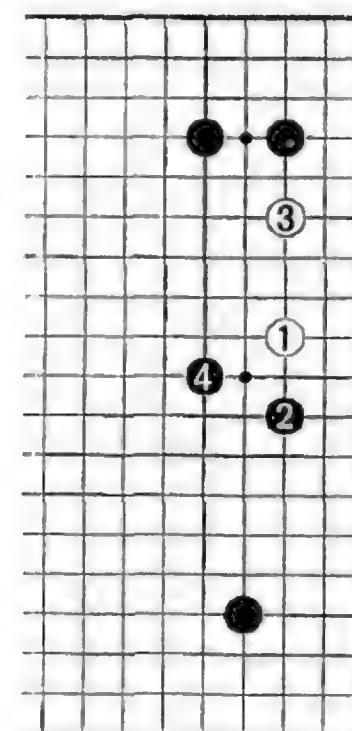
Dia. 3

at 1, but this is not to be recommended. It would be nice if Black just answered around 11, but he is certain to make a pincer at 2 (or 'a' or 'b'). The standard continuation is 3 to 11, but the depth of his moyo on the right clearly makes this a success for Black. He can continue by switching to a large point elsewhere or he can hane at 'c', creating more than adequate thickness.

Dia. 4. Note that Black must not block at 4 here, as his moyo on the right then disappears, for example, with the sequence to 7. In this result, Black 2 may be a large point, but it is a thin move.



Dia. 4

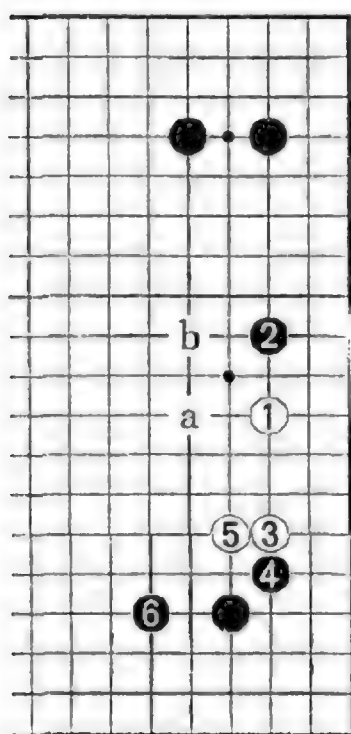


Dia. 5

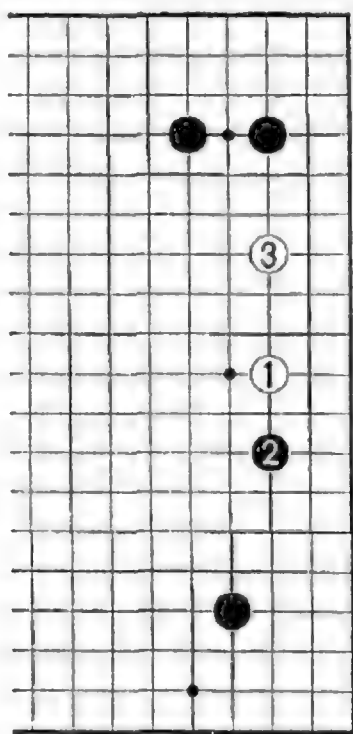
Dia. 5. Since an approach move is not satisfactory, making a splitting move (wariuchi) is the only option. The all-important principle of the splitting move is that one must have room to extend two spaces on either side. Here White can extend to 3 if Black plays 4 (note that the basic principle in answering a splitting move is to attack on the wider side).

White's two-space extension here, however, is obviously cramped, as White looks like coming under considerable pressure when Black attacks at 4.

Dia. 6. This splitting move is not to be recommended either. Black naturally attacks on the wider side at 2, then continues with 4 and 6. Black 2 is ideally located, cramping White's position, so this result is satisfactory for Black. White has to defend at 'a', probably immediately. Black will respond at 'b', creating the enviable 'box-shape'.



Dia. 6

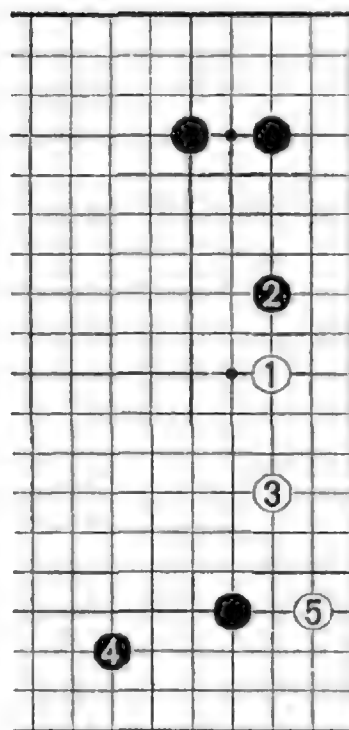


Dia. 7

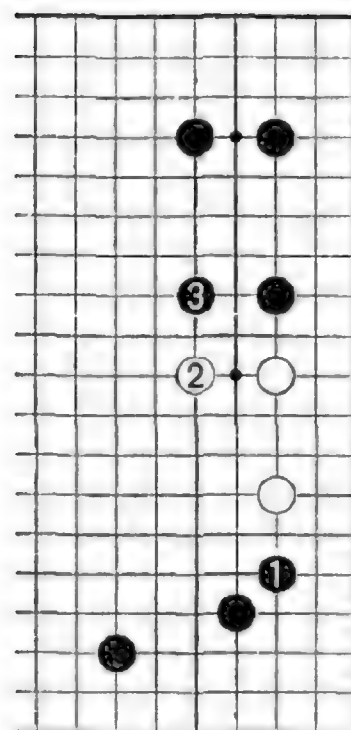
Dia. 7. This leads us to the conclusion that White 1 is the only move. This is virtually the only move seen in professional games. Making a checking extension (tsume) in reply is not urgent for Black. He can wait and consider the balance with other parts of the board before deciding on which side to play.

It is a little difficult to say whether a checking extension is better at the top or the bottom — White 1 occupies the central point, so there is no 'wider side'. If Black 2, White naturally plays 3. However, examples of this exchange in actual play are comparatively rare, probably because the space between the star-point stone and Black 2 does not feel quite right.

Dia. 8. The checking extension at 2 enjoys



Dia. 8



Dia. 9

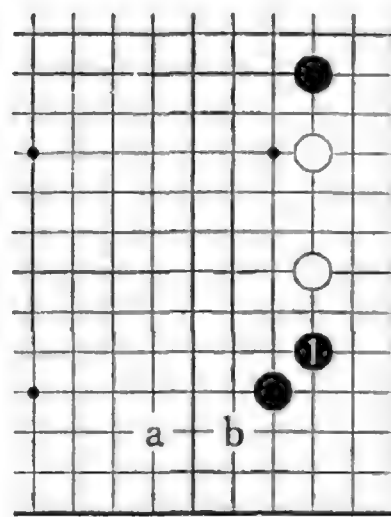
overwhelming popularity. The sequence to 5 is the definitive pattern. If White omits 5 —

Dia. 9. Black 1 is very severe — it is the key point for attack and defence. The difference from Dia. 8 is striking; White must not permit Black 2 unless he is taking in exchange a really large point elsewhere. White would have to defend at 2, once again letting Black create the ideal box-shape.

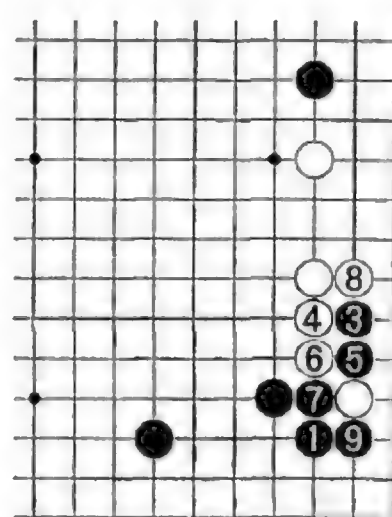
Note that Black 4 in Dia. 8 is not the only move.

Dia. 10. Answering with Black 1 with a view to attacking the two white stones is also conceivable. In particular, this is a powerful strategy when the bottom area is Black's sphere of influence. If White 'a', Black makes the 'three crows' shape with 'b'.

After Dia. 8 —

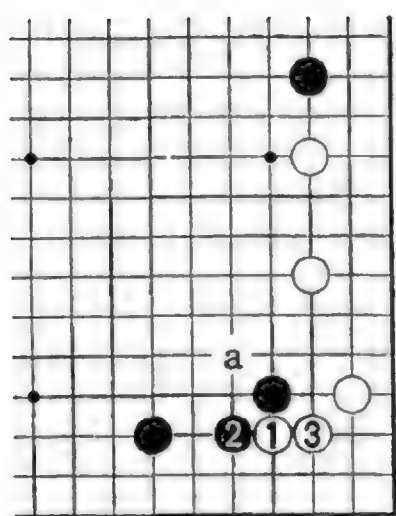


Dia. 10

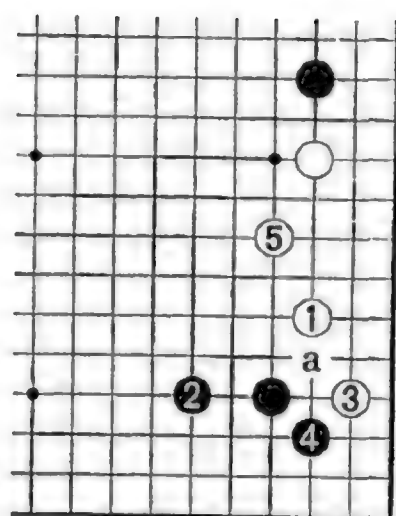


Dia. 11 2: elsewhere

Dia. 11. Answering immediately at 1 is a little submissive; in itself, Black 1 is a second-class large point (oba). All the same, Black can aim at making the placement at 3 if White ignores 1. Black takes some useful profit in the sequence to 9. This pattern does not often appear in the fuseki, how-



Dia. 12



Dia. 13

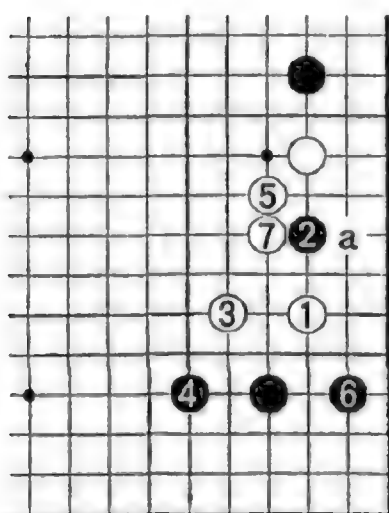
ever; it could be called a middle game joseki.

Dia. 12. If White gets first move, the combination of 1 and 3 is large. Black 'a' next is correct shape, but switching elsewhere is also possible.

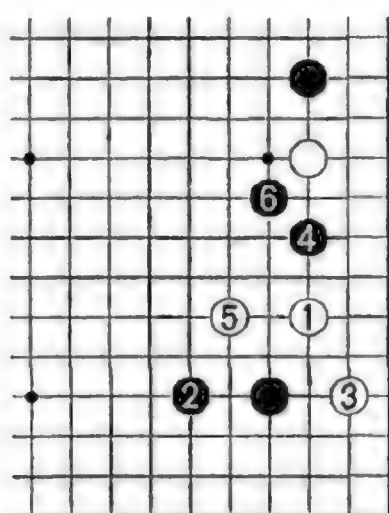
The above covers the basic patterns following White's splitting move. Instead of White 3 in Dia. 8 —

Dia. 13. Going one space further and making an approach move at 1 is often seen recently. White hopes for Black 2 so that he can exchange 3 for 4 before playing 5. This is a satisfactory result for White. Simply playing 3 at 5 is inefficient, as Black can make a painful forcing move at 'a'.

Dia. 14. The previous diagram is just what White wants, so countering with 2 is an interesting move. White takes a stone with 3 (White 'a' is also possible) and 5, but Black 6 is sente and the solitary black stone retains some potential (aji).



Dia. 14



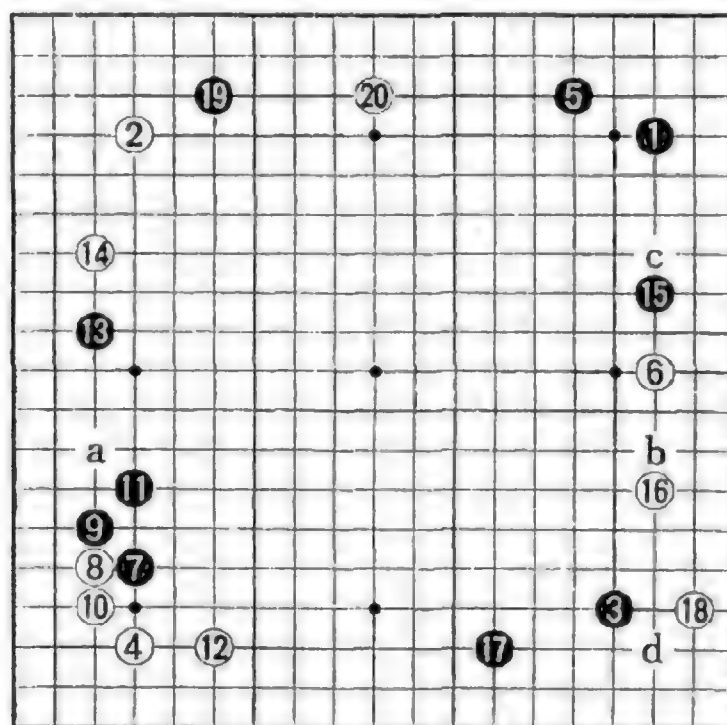
Dia. 15

Dia. 15. Invading at 4 after answering White once at 2 is also a strong move. White will probably jump to 5, so Black can attack the white stone with 6. This fight seems quite feasible for Black when one considers his enclosure at the top right.

One can thus see that the approach move (the three-space extension) is accompanied by some risk, as Black can counterattack as in Dias. 14 and 15. The two-space extension is safer.

Representative games

There are many professionals — Hashimoto Uтарo and Kudo Norio, to name just two — who are fond of this hoshi — komoku combination. Let's look at some typical examples.

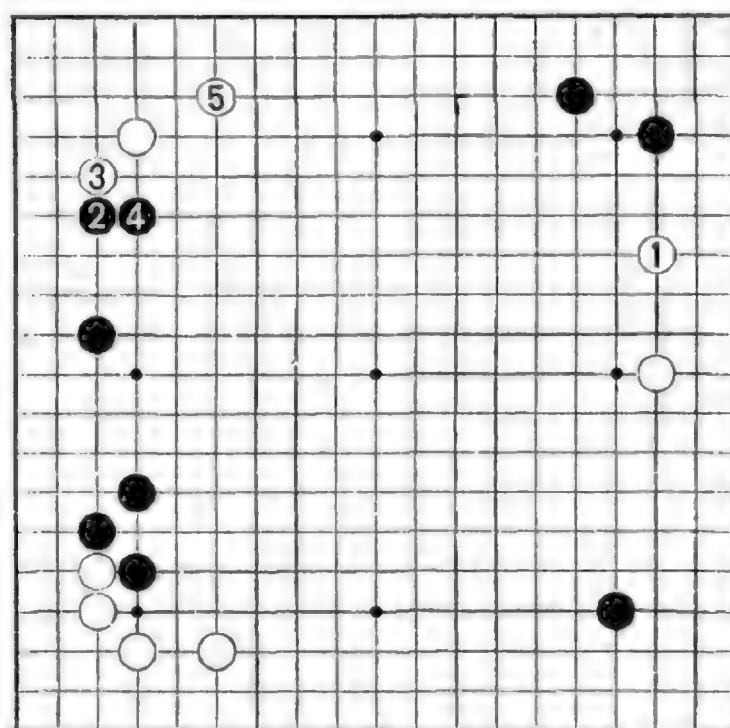


Dia. 16

Dia. 16. Here the only difference from Dia. 1 is that Black 5 is the small knight enclosure. Black is in no hurry to make a checking extension in reply to White 6. His choice of which side to play on will be influenced by the later development of the game. When White's stone in the bottom left is on the 3-3 point, however, there is no urgent point elsewhere, so in that case Black makes the checking extension on the right immediately.

White 14, aiming at the invasion at 'a', is an urgent point which White must not let slip.

Dia. 17. White 1, preempting the checking extension, is a most tempting point, but Black



Dia. 17

2 is an even better point. This vastly increases Black's thickness on the left and takes all the interest out of the game for White.

Black keeps sente with 13 in Dia.16, so he is able to switch to the eagerly-awaited checking extension of 15. Playing 15 at 'b' is uninteresting — White will extend to 'c' and then White 12 in the bottom left will look good, as it limits Black's potential for development at the bottom.

After the familiar sequence to 18, Black is in no hurry to play 'd'. With 19, we enter the latter stage of the fuseki.

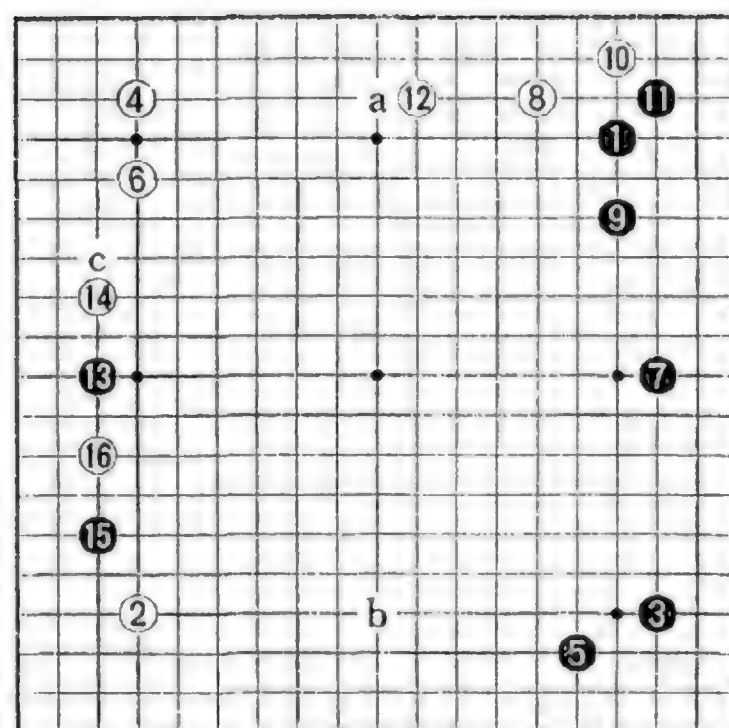
Dia. 16 is a typical example of this fuseki pattern. Let's look at another from one of my games.

Dia. 18. This game was played in last year's Judan title (see Go World 2). Black is Sakata.

Up to 5 is the standard pattern. White then plays 6 instead of making a splitting move on the right. There was no deep meaning in this move — I just felt like going in for a moyo-building contest.

Black 7 is essential. This one move, organically linking up the star-point stone and the small knight enclosure, gives Black ideal shape on the right.

White would have to play 8 at 13 in order to continue with the moyo contest. In that case, the continuation Black 'a' — White 'b' — Black 9 is conceivable.



Dia. 18

White has emphasised the top with 8 to 12, so Black 13, splitting up the left side, is the only move. The idea is the same as when White makes a splitting play on the right.

White 14 is correct — if instead White plays at 16, Black extends to 'c' and can aim at the open side of White's corner enclosure.

The middle game started early when White counter-attacked at 16.

This concludes my discussion of the komoku fuseki patterns. In the next issue I will move on to the sanren-sei pattern which was my favourite in 1973 and 1974.

(*'Igo Club'*, May 1978)

Go Clubs and Associations

Continued from page 64

HONG KONG

Nihon Ki-in Chapter, Fukuo Matsumoto, c/o Oriental Pegasus Shipping Ltd., Rm. 1101 Chiao Shang Bldg., 92-104 Queen's Road C.

PHILIPPINES

Philippine 'Tai-Ho' Wei-chi Association, 541 Sto Christo St. Bdo. Manila. Tel. 48-57-58. President: Mr. Jesus Lua

JAPAN

Nihon Ki-in (Japan Go Association), 7-2 Go Bancho, Chiyoda-ku, Tokyo, Tel. (03) 262-6161.

Kansai Ki-in, Nihon Bunka Kaikan Bldg., 7F, 3-41, Kitahama, Higashi-ku, Osaka. Tel. (06) 231-0186.

KOREA

Korean Go Association, 13-4 Kwanchul Dong, Chong-roku, Seoul. (contact: H.R. Lee)

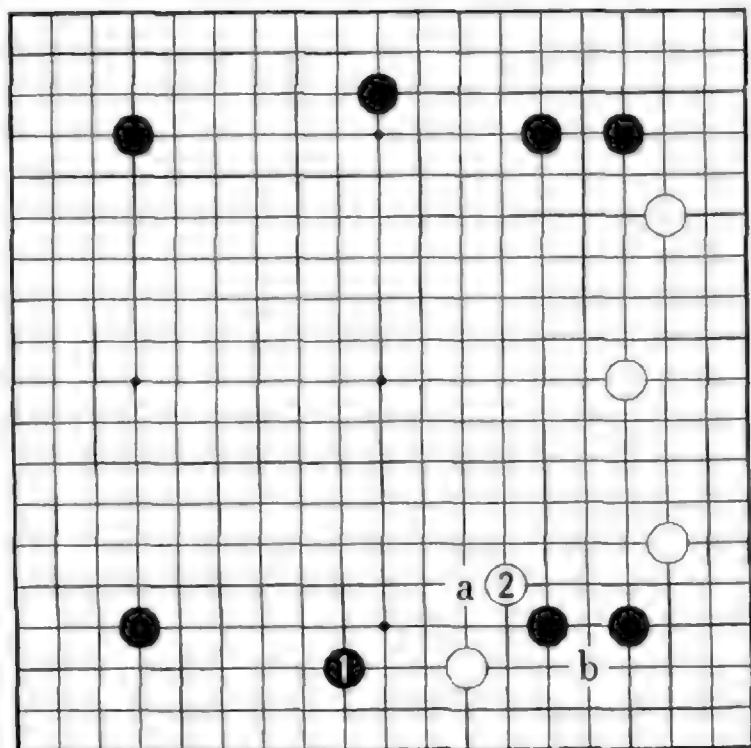
REPUBLIC OF CHINA

China Wei-chi Association, 2nd Floor F & G, Jen-ai Building, Jen-ai Road, 4th Section, Taipei.

Ishi Press books and equipment are available from organizations marked by an asterisk.

All about the Pincer (5)

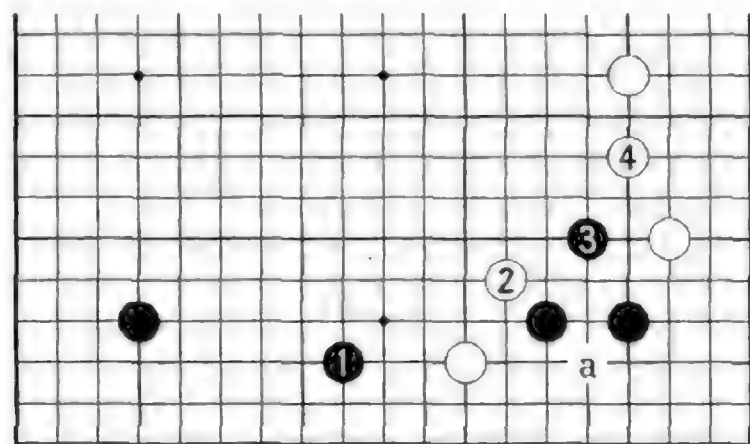
Takagawa Shukaku



Problem 4

Problem 4 (continued)

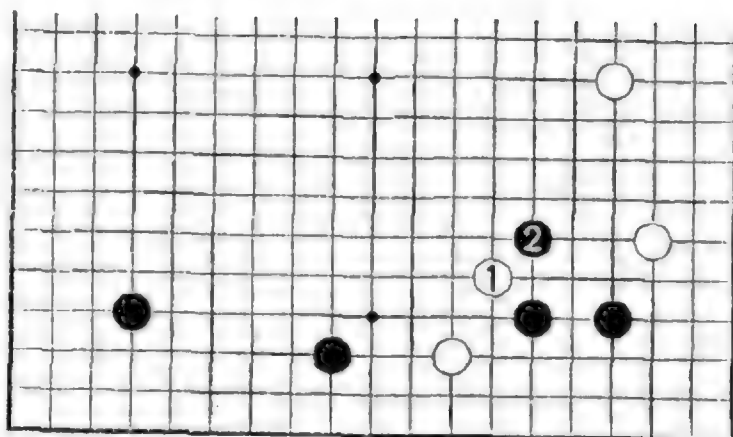
In the previous issue we looked at White 'a' in response to Black's pincer at 1. White has two other moves: the peep at 'b' and White 2. In this issue we will look at the complications arising from the knight's move at 2.



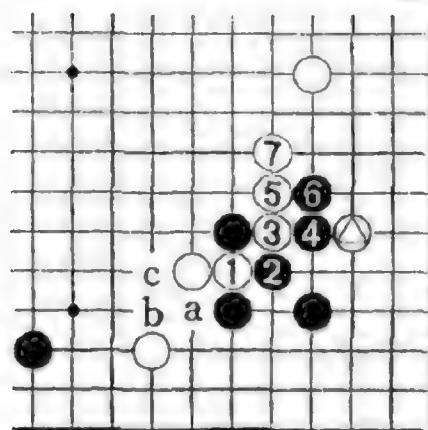
Dia. 1

Dia. 1. (vulgar style). Over-cautiousness may tempt one to answer with Black 3, but the sole virtue of this move is that it prevents White from sealing Black into the corner. Black 3 is uninteresting because it has little effect on the white stones on either side. The location of 3 will become even more unsatisfactory when White makes a peep at 'a'. Black 3 is a move to be avoided.

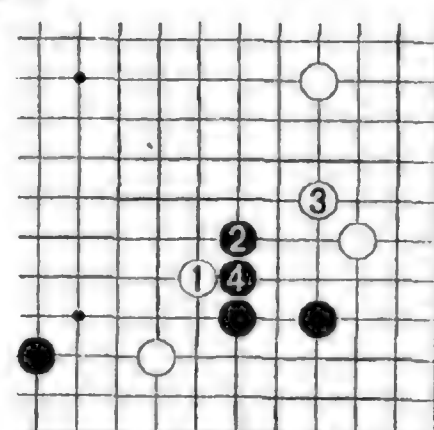
Dia. 2 (correct style). Black 2 is the right way to answer White 1. At first glance this move may seem insecure, but, as the following diagrams show, there is nothing to be apprehensive about.



Dia. 2



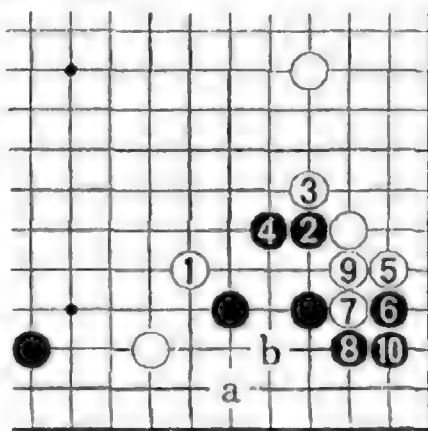
Dia. 3



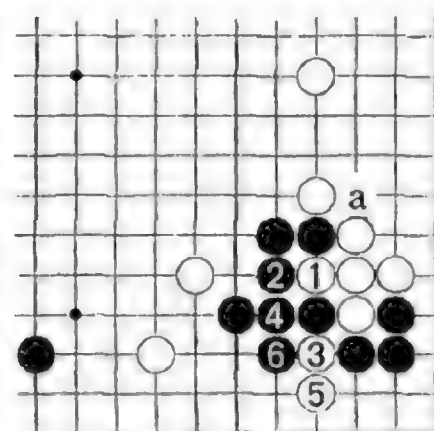
Dia. 4

Dia. 3. (unafraid). If White cuts immediately with 1, answering with 2 to 6 is good enough. White only succeeds in injuring his own Δ stone. Moreover, Black now has the threat of cutting with Black 'a', White 'b', Black 'c'. Since this sequence accomplishes nothing for White —

Dia. 4. (standard approach). The best that White can do after 1 is to continue with 3, making White 4 a real threat. Naturally, however, Black connects at 4, whereupon White 1, clinging to the solid black wall, looks rather feeble.



Dia. 5



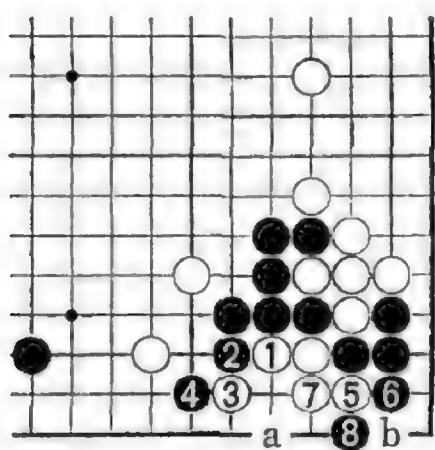
Dia. 6

Dia. 5 (solid defence). Attaching at 2 in order to rectify Black's thinness at the bottom is a reasonable alternative for Black. White has various continuations after Black's solid extension at 4. If, for example, he plays 5, answering

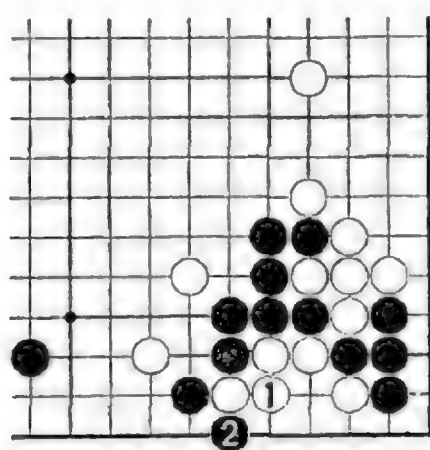
with the joseki sequence to 10 is good enough. If White later slides in at 'a', Black defends at 'b'.

Dia. 6 (unreasonable). There is no need to worry about the possibility of White 1 and 3, as Black wins the fight after 6 by one move. Moreover, playing 1 fills in one of White's own liberties, thus creating the threat of a black cut at 'a'.

Dia. 7 (no problem). Neither is there any need to worry about the combination of White 1 and 3, as Black can safely hane at 4. After 5 to 7, the hane at 8 is the key move for winning the fight. If White makes an eye with 'a', Black simply connects at 'b'.



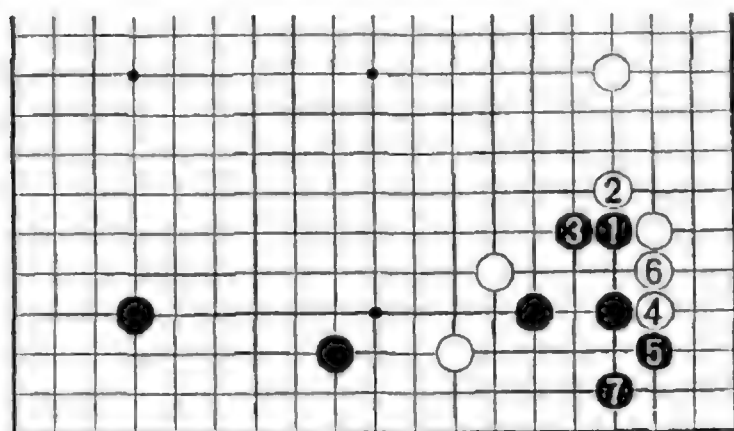
Dia. 7



Dia. 8

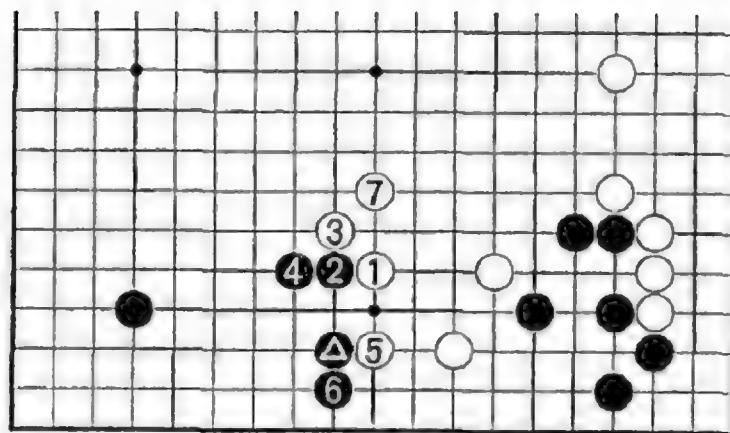
Dia. 8 (ineffective). Connecting at 1 does not work either. As the reader can confirm for himself, Black's hane again puts White out of his misery. The conclusion is that White can do nothing in the corner.

Dia. 9 (good shape). If White switches to 4 here, Black makes good shape with 5 and 7 and once again has nothing to worry about. In fact, Black now has good prospects for attacking the two white stones at the bottom.



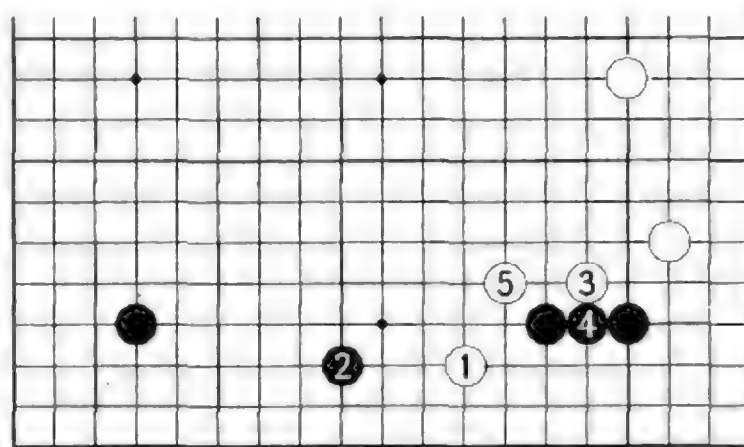
Dia. 9

Dia. 10 (favourable for Black). If White attempts to reinforce his position with 1 in order to guard against an attack, Black counters with the severe move of 2. White more or less settles his group with 3 to 7, but Black is quite satisfied with reinforcing his left side position with 2 to 6.



Dia. 10

Once again it is worth pointing out that Black owes his success here to the effectiveness of his original ▲ pincer.

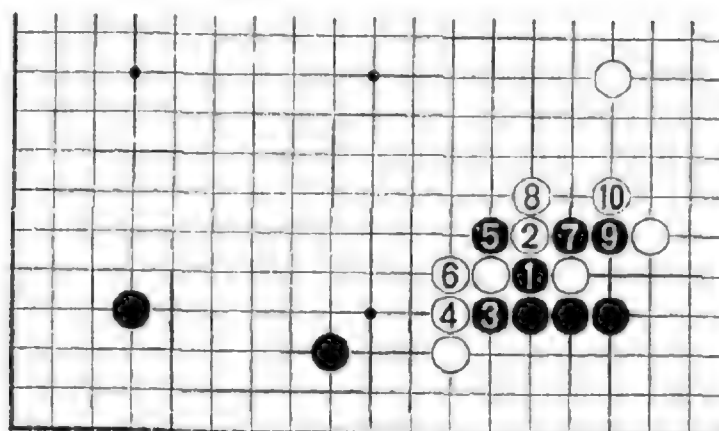


Dia. 11: Black to play

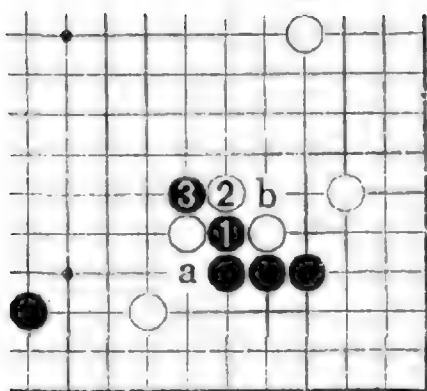
Dia. 11 (another strategy for White). In handicap games White often tries to complicate the position by peeping at 3 before playing at 5. It is just as well to know how to counter this strategy.

Obviously, White is being rather optimistic in trying to seal Black in with such scattered stones as 1, 3 and 5. However, this is just the kind of highhanded play that White can get away with if Black plays timidly.

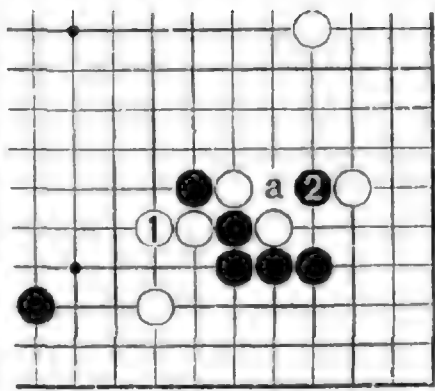
Dia. 12 (how not to answer). Let's begin with the worst way to answer. Black 1 and White 2 are natural, but Black 3 is a bad move which just helps White to strengthen himself. Black's aim is to cut at 5 with an atari, but his next move at 7 is also bad. The result after 10 is that Black is completely sealed in.



Dia. 12



Dia. 13

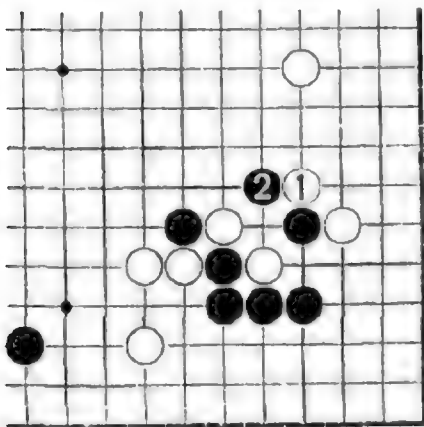


Dia. 14

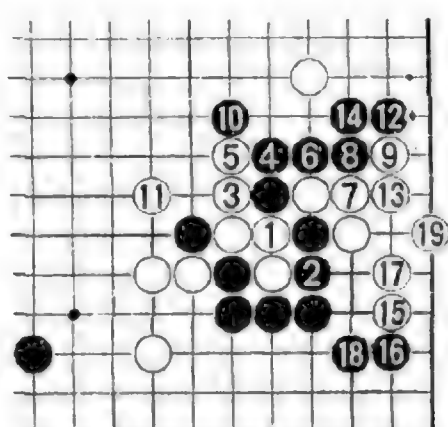
Dia. 13 (the simple cut). Cutting immediately at 3 is correct. If White connects at 'b', Black moves out with 'a'. However –

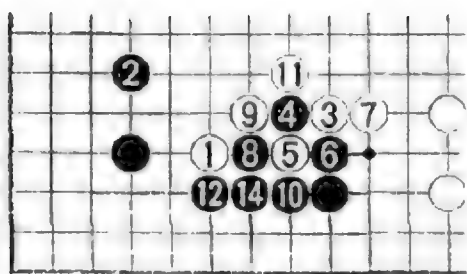
Dia. 14 (the tesuji). If White pulls back at 1, Black does not give atari at 'a', but instead attaches at 2. This is a tesuji worth remembering.

Dia. 15 (counter hane). If White 1, Black counters with the hane of 2, another tesuji.

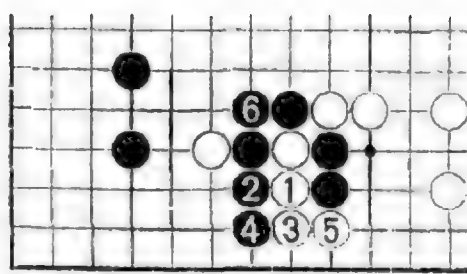


Dia. 15





Dia. 21

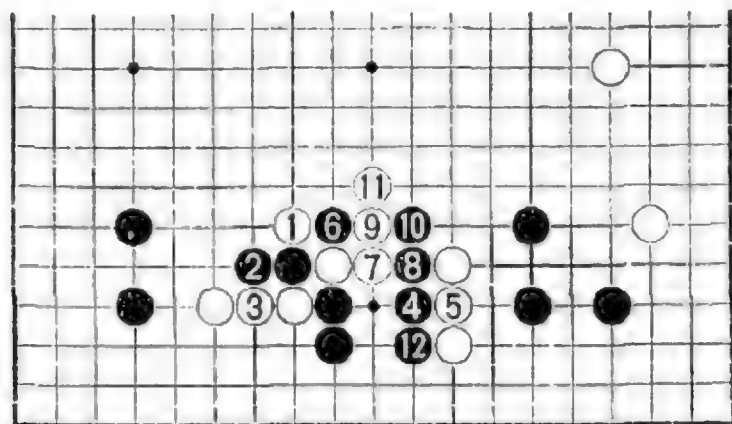


Dia. 22

13: captures

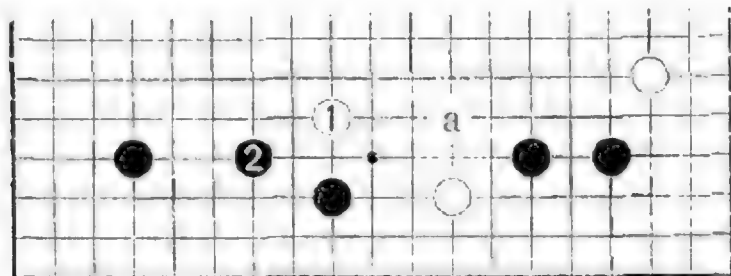
seems favourable for Black. Instead of 9 –

Dia. 22 (a favourable exchange). If White extends at 1, Black gets a good result with 2 to 6.



Dia. 23

Dia. 23 (good for Black). White can also play the combination of 1 and 3 instead of pulling back at 7 in *Dia. 21*, but Black in turn counters with the tesuji combination of 4 and 6. The sequence to 12 squelches the vitality of White's three stones to the right, giving Black a reasonable result.

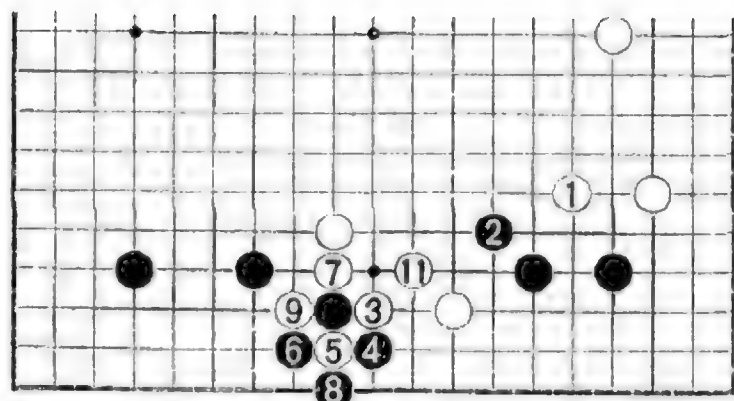


Dia. 24

Dia. 24 (the capping play). Another trick White can try is playing the capping move of 1 immediately, omitting White 'a'. Following the proverb by making the knight's move of 2 is good enough, but –

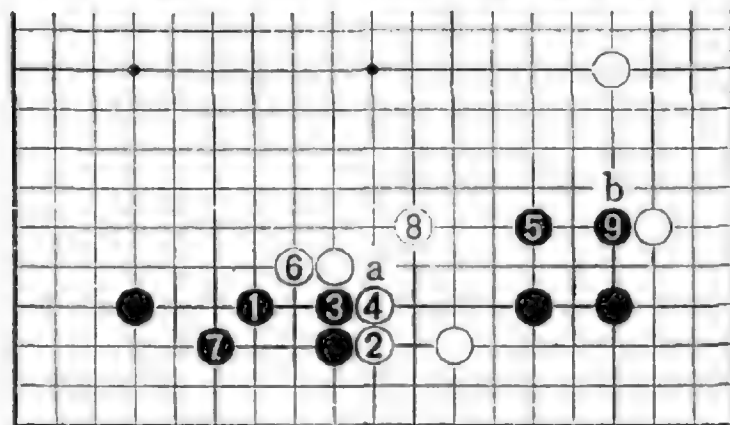
Dia. 25 (White gets settled). Assuming White expands the top area next with 1 and Black answers at 2, White can then settle his stones with the crosscut tesuji of 3 and 5. This is just what White wants.

Dia. 26 (ideal shape for Black). White has a reason for playing 1 in *Dia. 25*. If he attaches immediately at 2 here, pushing up at 3 is a good answer for Black, though it is usually vulgar style. Black next jumps to 5, then if White 6,



Dia. 25

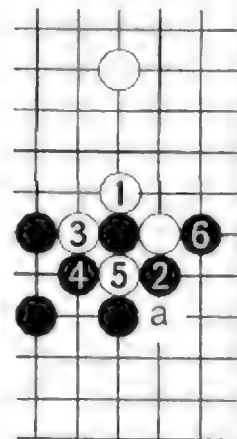
10: connects



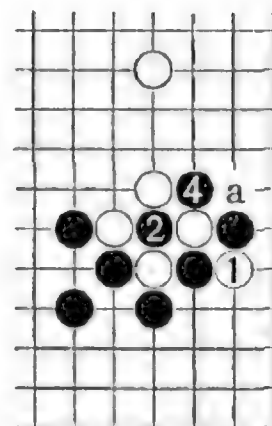
Dia. 26

defends with 7. This makes miai of the cut at 'a' and the contact play at 9. White will probably defend at 8, so Black makes ideal shape with 9. If White hanes at 'b' –

Dia. 27 (ko). Black sets up a ko with 2 and 4. Answering White 5 by defending with 'a' would be too timid – instead Black makes the severe hane at 6.



Dia. 27



Dia. 28

Dia. 28 (a game-deciding ko). If White 1, Black takes the ko with 2. This ko is so big that Black will ignore all ko threats in order to capture at 4. If White defends at 'a' instead of 1, Black is happy to take sente with 2, forcing White 4.

The above shows why White follows *Dia. 25*. The result there is not bad for Black, but he may object to letting White dictate the flow of the game. In that case, he has a more severe counter than Black 2 in *Dia. 24* and we will look at it in the next issue.

(*Igo Club*, May, June, 1978)

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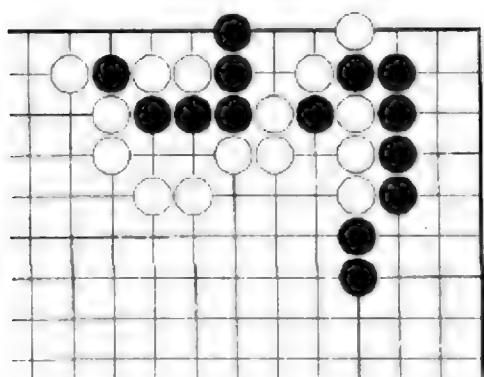
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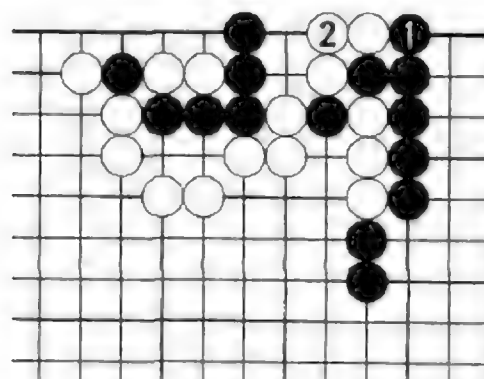
GOOD AND BAD STYLE

Problem: Black to play

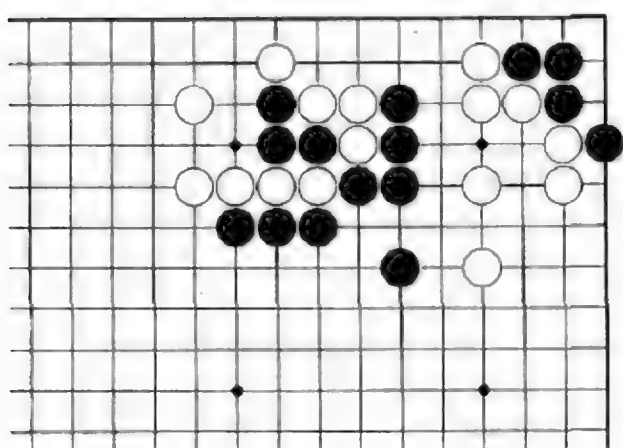


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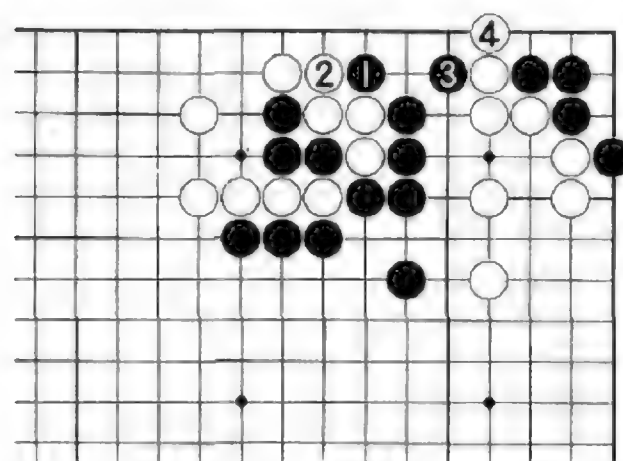
Vulgar style



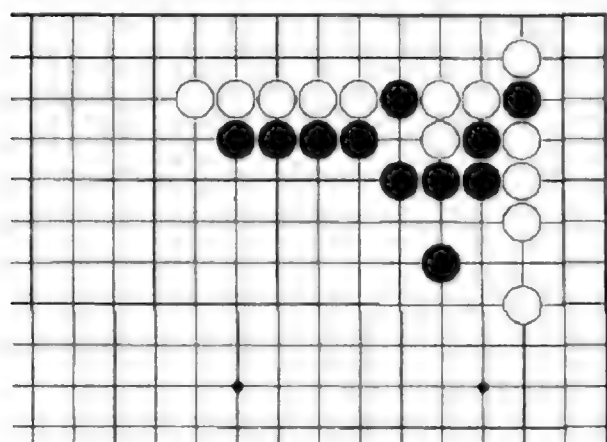
Black 1 wastes a nice opportunity.



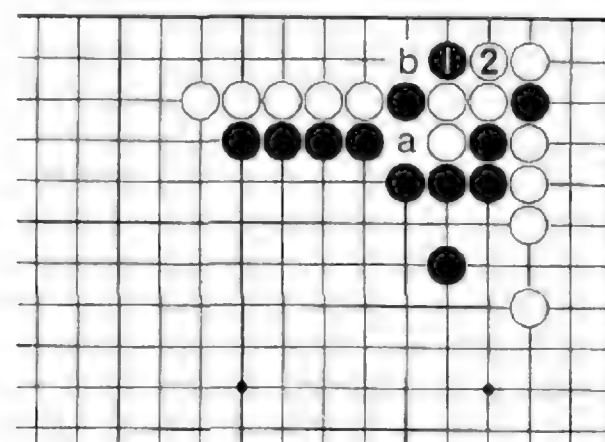
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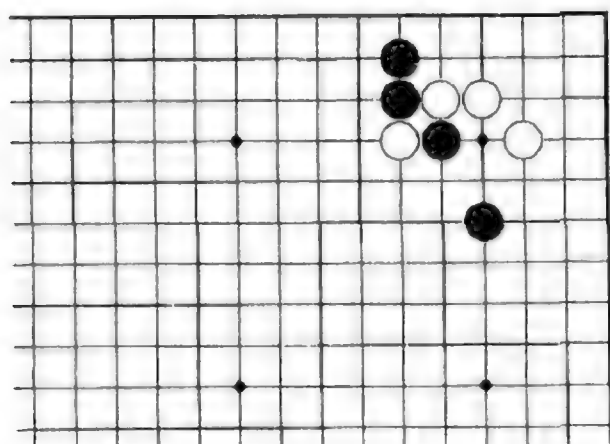
The combination of 1 and 3 is another prime example of aji-keshi.



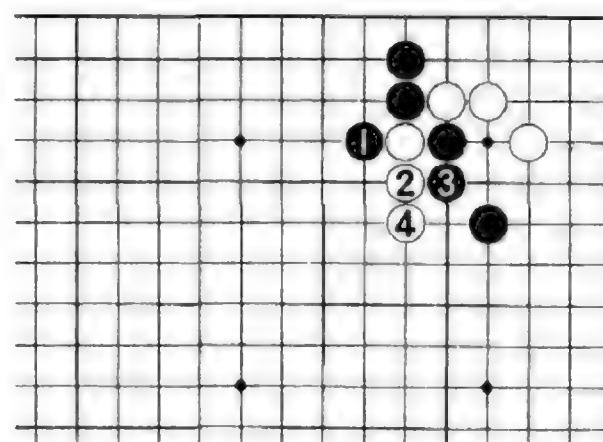
35



Black 1 loses points in sente. If next Black 'a', then White 'b'. If Black begins with 1 at 'b' White just cuts at 'a'.

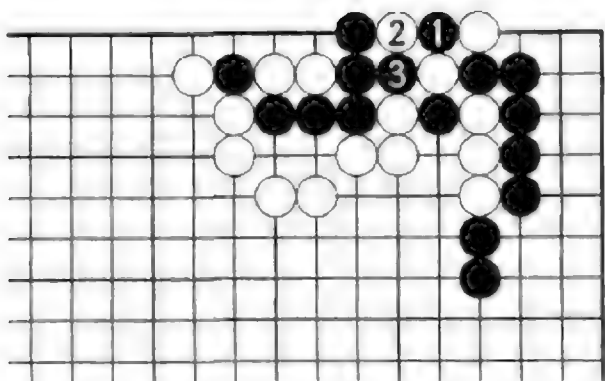


36

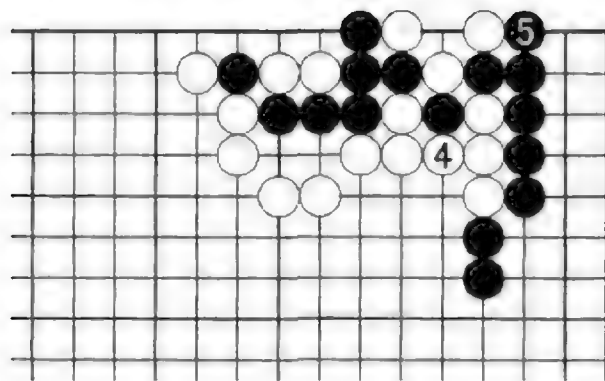


Black 1 and 3 are crude moves. Black's future looks bleak after White 4.

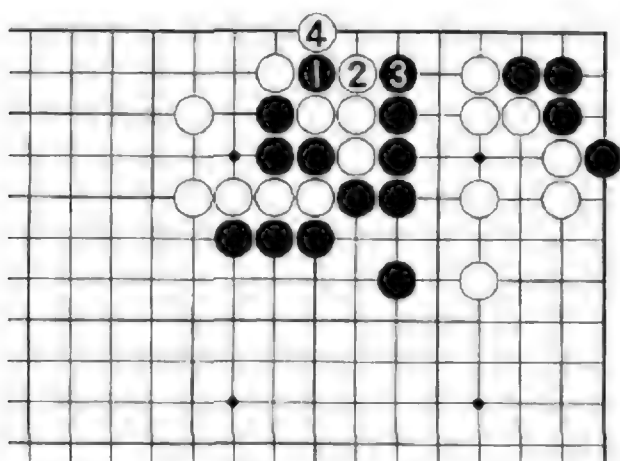
Correct Style



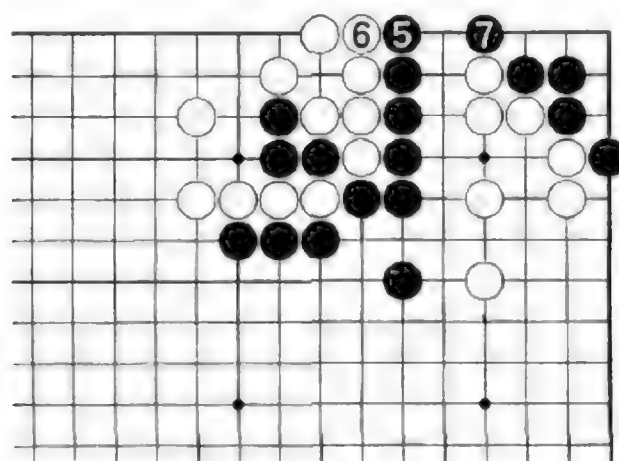
The trick here is to throw in at 1, then to give atari at 3. White cannot connect at 1.



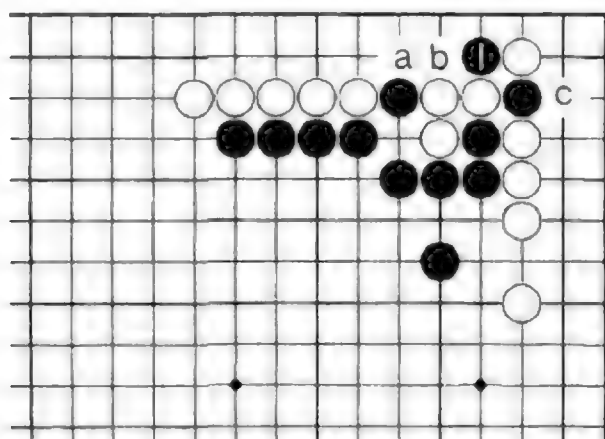
Black thus manages to rescue his stones on the left.



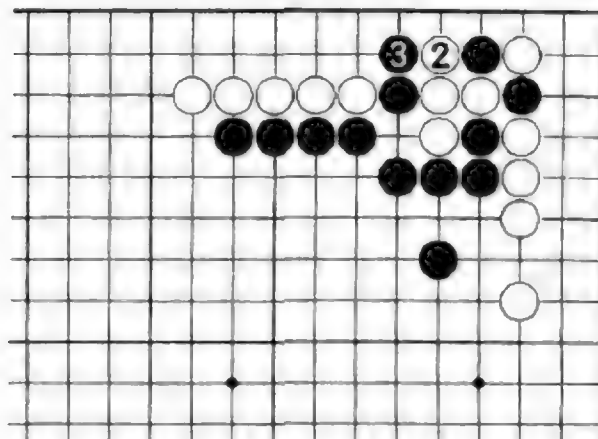
Black 1 and 3 are the tesuji.



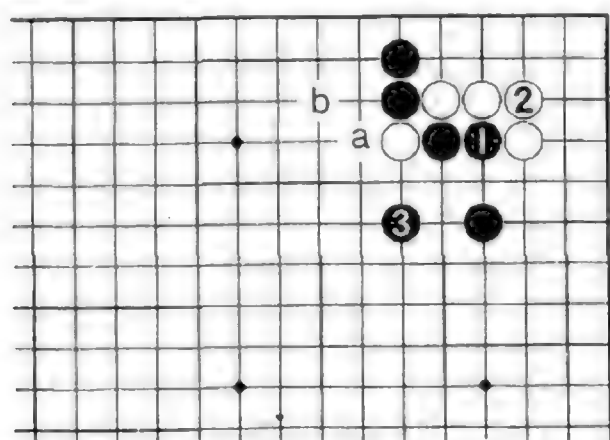
Black 5 makes miai of 6 and 7.



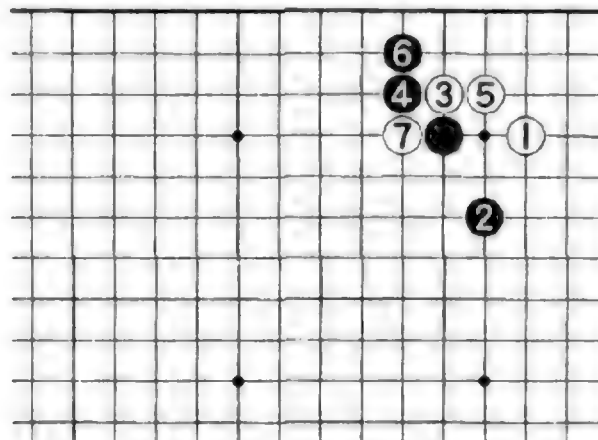
The odd-looking cut at 1 is actually the tesuji. White 'a' is countered by Black 'b'. If White 'c', Black again plays 'b'.



White has to play 2, but Black pushes through at 3, making a large reduction in White's territory.



Black 1, forcing White 2, is correct style. Black can now make good shape with 3. If White 'a', Black answers at 'b'.



The original position comes up in this variation of a takamoku (5-4 point) joseki.

Professional Endgame v. Amateur Endgame

Purpose: To see just how much stronger a professional is than an amateur in the endgame.

Procedure: Starting from the position below, three players make two independent runs to the end of the game. White is the same professional both times, but black is another professional in the first run and an amateur in the second. The point of the competition is not who wins each run, but how much better the professional black does than the amateur.

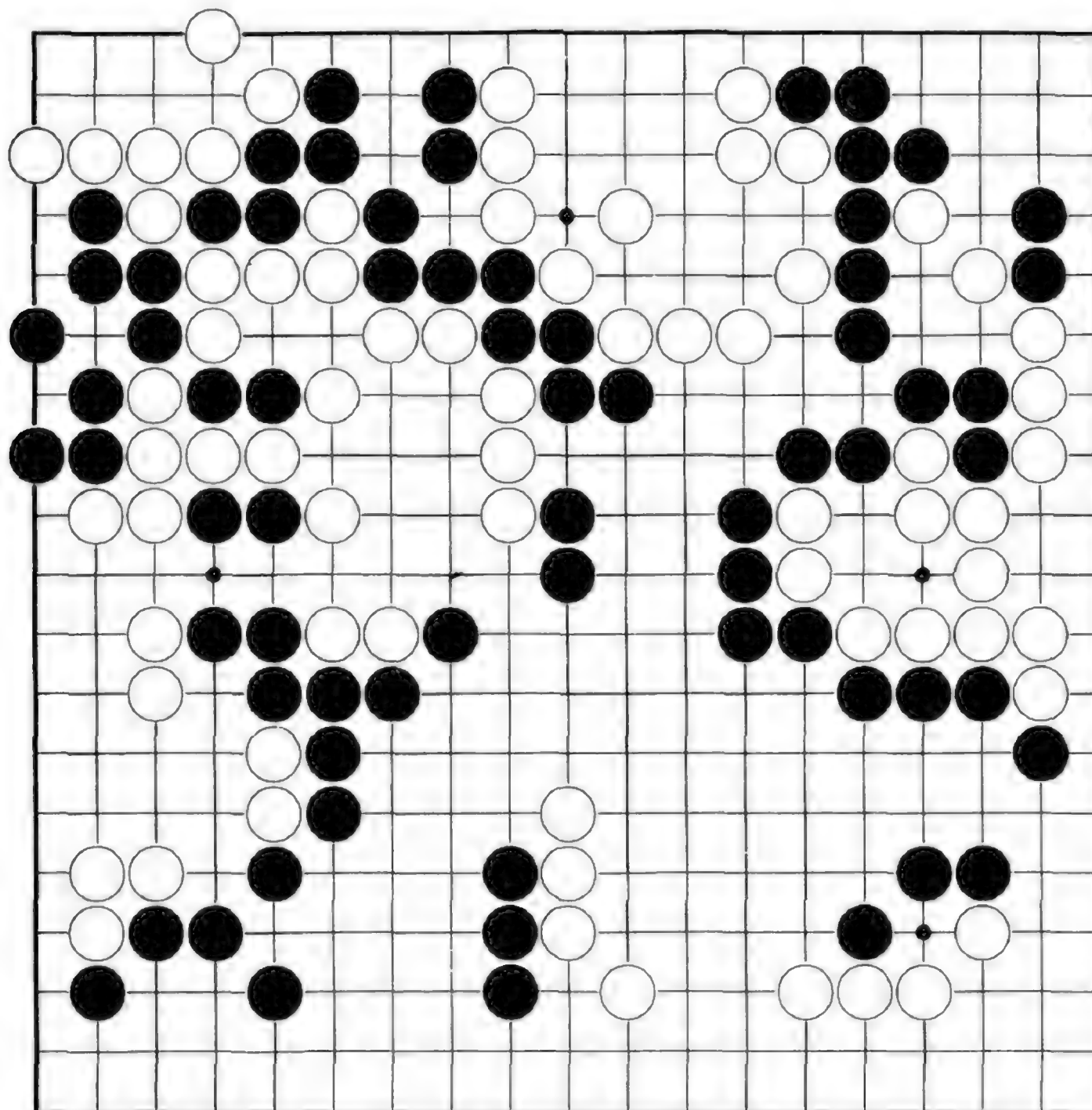
The Players:

Professional White
Kishimoto, 7-dan

Professional Black
Muraoka, 4-dan

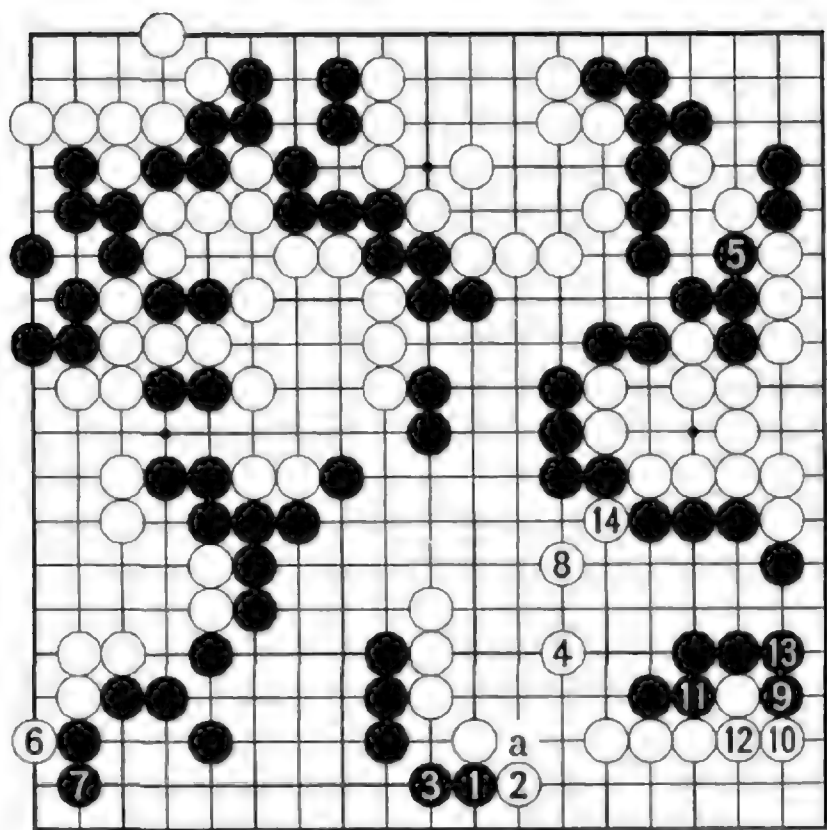
Amateur Black
Koiso, 3-dan

Challenge: Find an opponent and play the game out yourself before reading the article, then compare your performance with that of the players above.



*Starting line: Black to play
No prisoners have been taken*

ROUND 1

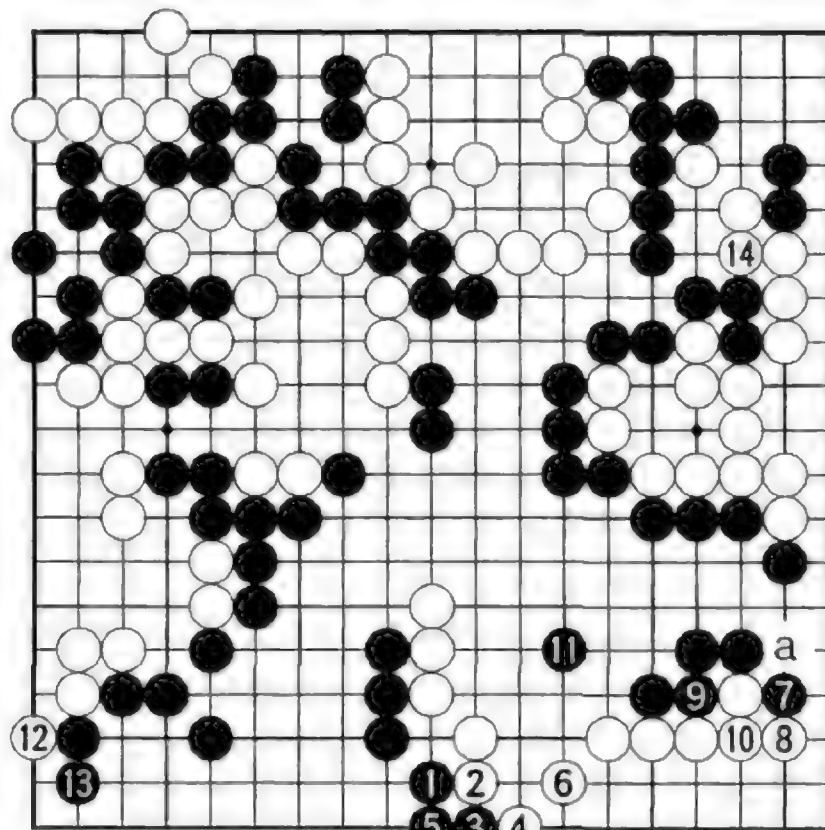


Pro-Pro (1 - 14)

In both runs Black started in the middle of the lower side. Some move here was mandatory. The first principle of the endgame is to look at the boundaries between opposing territories, especially at places where one stone can both widen friendly territory and reduce enemy territory, and among all such places, this one was double sente. Hence both the professional and the amateur played here, but their moves differed.

To take the professional's move first, it is clear that White cannot capture this attachment with 2 and 4 in Dia. 1 below. Black plays 5 and 7 and White's three stones are beyond rescue. White 2 as actually played was therefore necessary, and Black's drawing back at 3 was sente because of the threatened cut at 'a' if White omitted 4.

Provisionally this attachment and pull-back looks better than the diagonal move made in the amateur-pro run, but then White was able to play 2 in Dia. 2 efficiently, instead of connecting at 'a', so the question of pros and cons becomes rather involved. What with the effect a

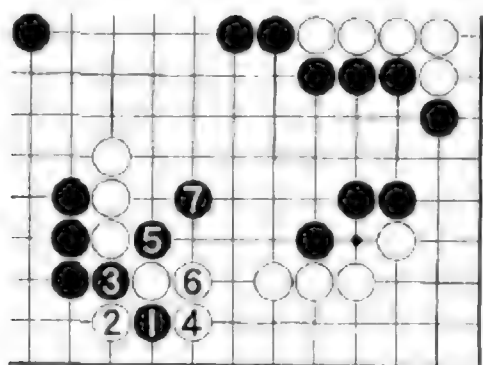


Amateur-Pro (1 - 14)

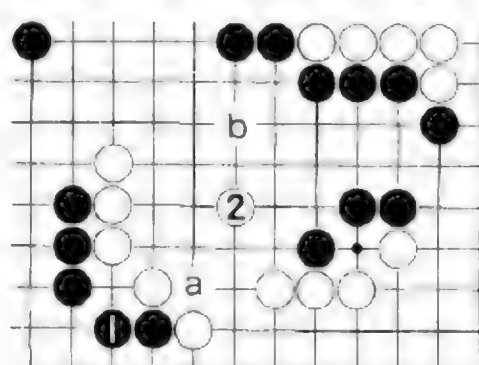
black move at 'b' acquires in Dia. 2, precise numerical evaluation is impossible. (The effect of Black 'b' is that next Black can clamp at 1 in Dia. 3. White cannot reply strongly with 2 to 6 because of Black 7 and 9). This was a difficult endgame situation, and the diagonal move at 1 in the amateur-pro run was not so inferior as to warrant being called slack.

Another large place was in the upper right. In Dia. 4 if Black cuts at the circled point he captures two white stones, may get a point of territory at Δ , and has a possible hane at 1 in the future. If White connects at the circled point he can follow with White 'a', Black 'b', and the possibility of black territory at Δ disappears. Putting all this together, we get a comparatively definite value of eleven points for a move here. In the pro-pro run Black cut at 5, while in the amateur-pro run Black played 11 and let White connect at 14.

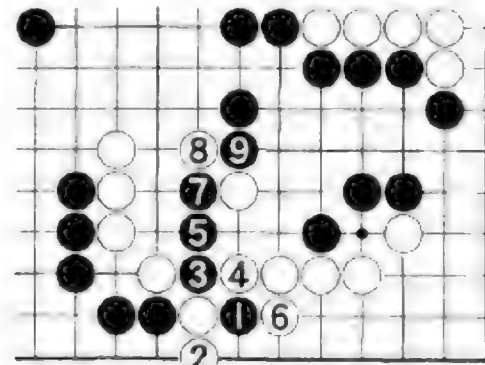
This Black 11 is another move which is hard to evaluate precisely, although ten points seems a reasonable estimate. All that can be said definitely is that Black 7 and 9 were wrong, because they



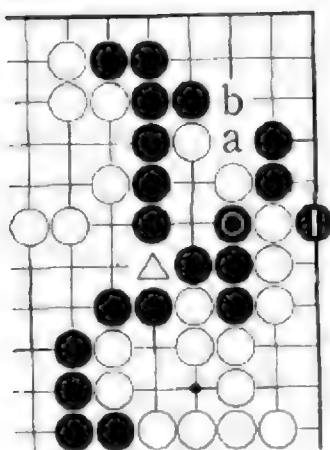
Dia. 1



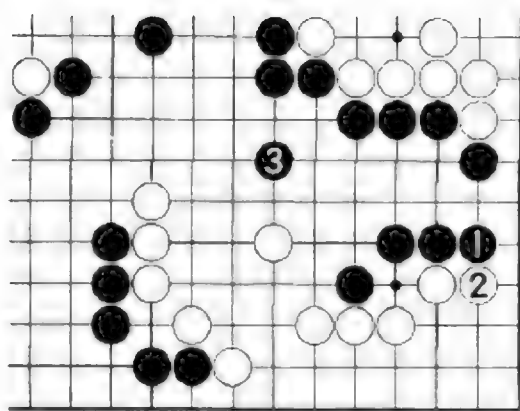
Dia. 2



Dia. 3



Dia. 4

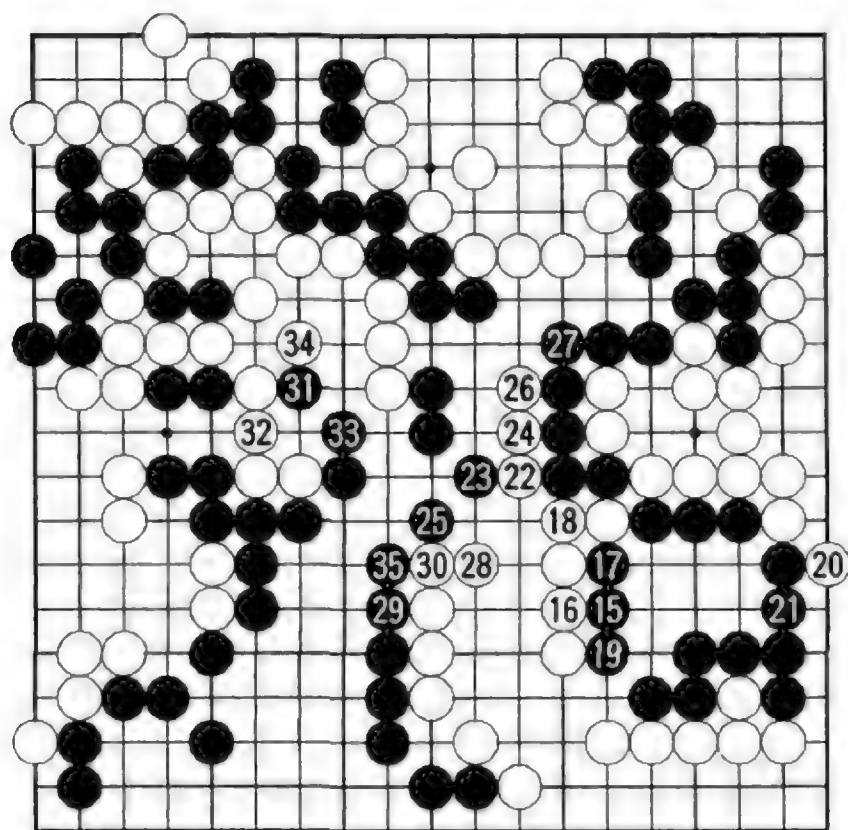


Dia. 5

left White a clamp which we shall see at 18 in the next round. Just descending at 'a' would have been better. White would probably have answered at 7.

In the pro-pro run, Black 1 and 3 in Dia. 5 would have been good, thick moves, but the eleven points gained by cutting at 5 were attractive too. Once again, it is hard to say which was better.

ROUND 2

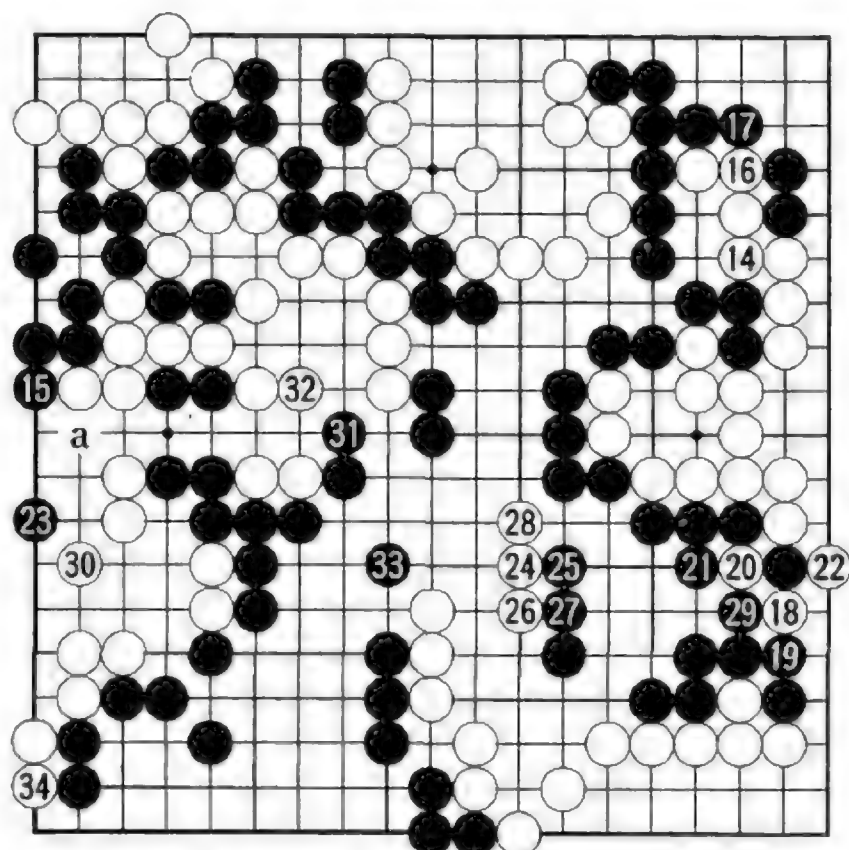


Pro-Pro (15 - 35)

If Black had waited until the proper time to play 15 in the amateur-pro run White would have answered at 'a', but he played it too early and White ignored it. Black then naturally jumped in to 23, but in evaluating this we have to keep in mind the possible sequence in Dia. 6.

White has no way to resist Black's attachment at 1 in Dia. 6, so he will probably just answer from below with 2. Black picks up two white stones with 3 and 5. After this, Black's playing 15 and jumping in to 23 is not worth much. Besides, when White answered at 30, Black lost his chance to play Dia. 6.

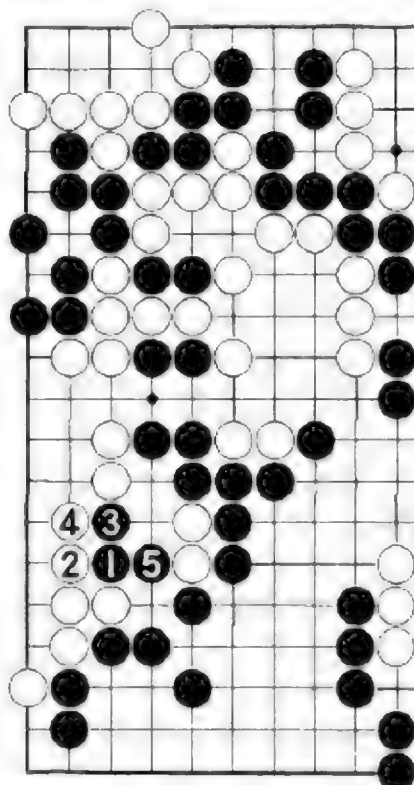
To mention a couple of other moves that came before 30, for Black 25 a diagonal contact play at 26 would have been stronger, and Black



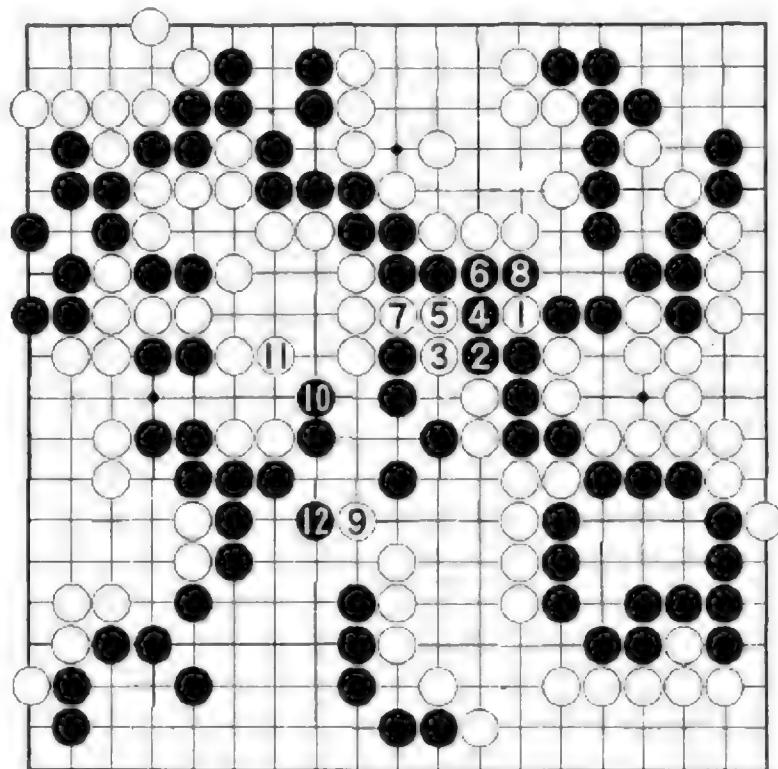
Amateur-Pro (14 - 34)

29, although large and thick, could have been omitted.

In the pro-pro run Black 23 and 25 were an interesting combination. Dia. 7 is worth considering instead of White 26, although it would involve a three-point loss at White 1.

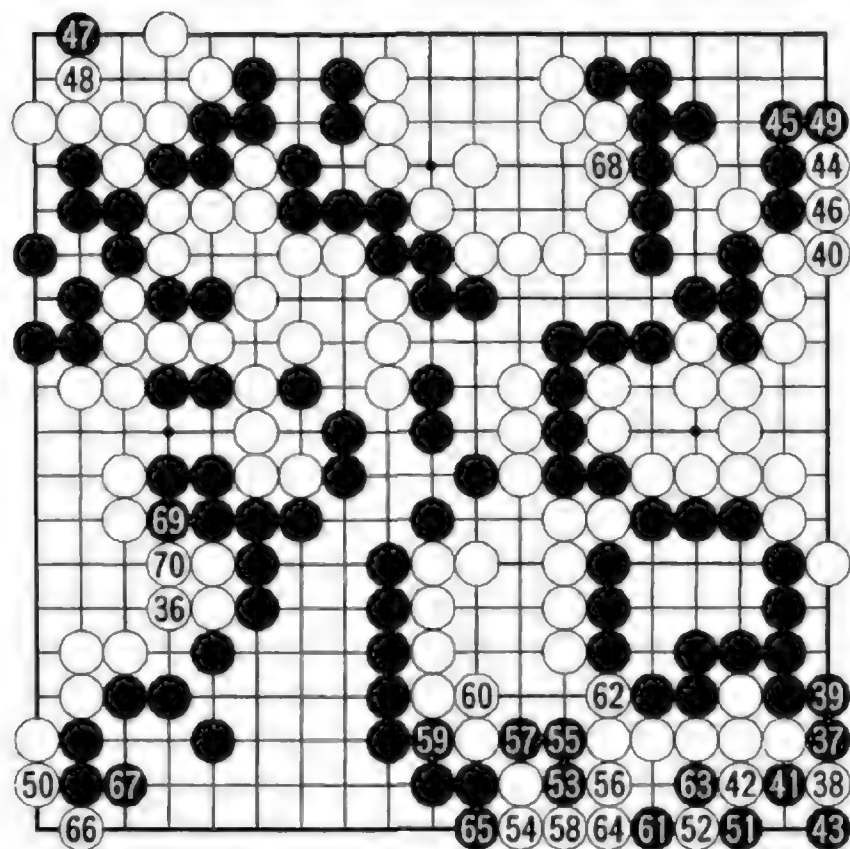


Dia. 6



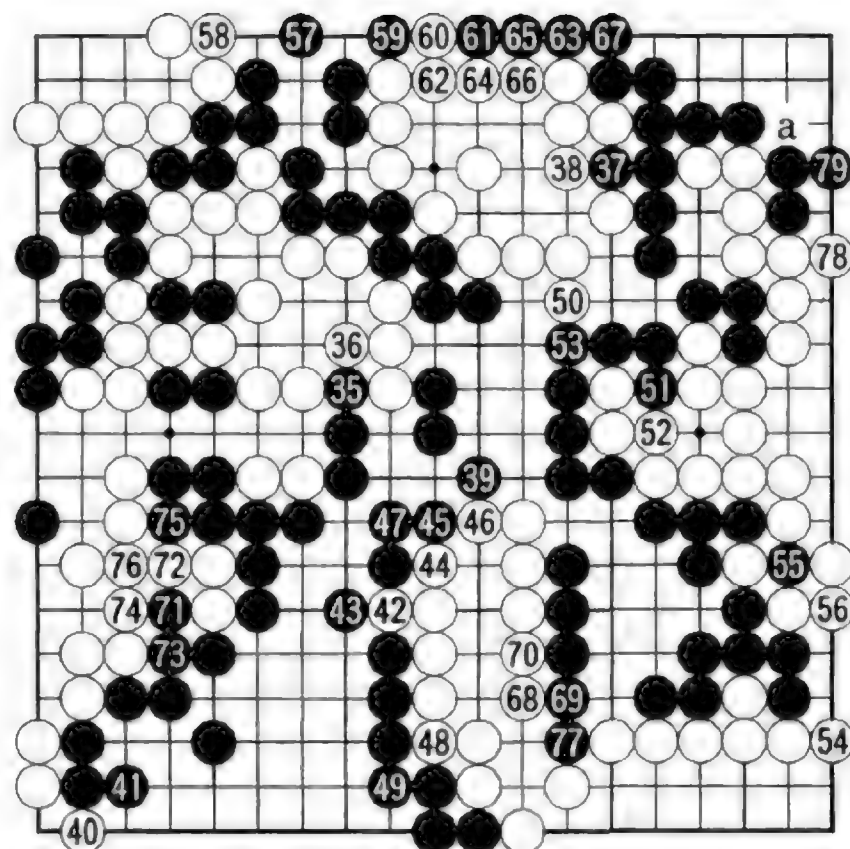
Dia. 7

ROUND 3



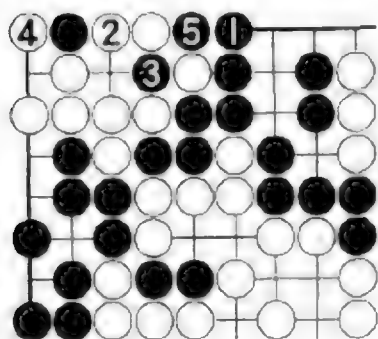
Pro-Pro (36 – 70)

In the pro-pro run Black could have played the hane at 40 instead of at 37, but his idea was apparently to leave 40 and 41 as miai. In the upper left corner he exchanged 47 for 48, correctly leaving the sequence in Dia. 8 for

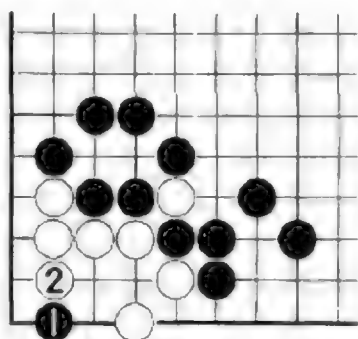


Amateur-Pro (35 – 79)

Black 57 was unexpected, and a bad trade for White 58. Black should just have made a placement at 61. Black 77 was worth two points in gote. Black 1 in Dia. 10 would have been better. Even assuming White 2, and White 'a', Black 'b'



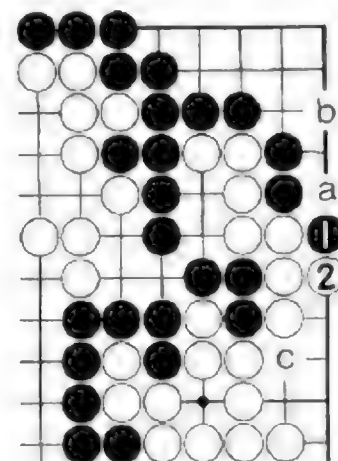
Dia. 8



Dia. 9

later. The same procedure is also standard in the shape shown in Dia. 9; remember this for next time. Black 51 etc. staved White's territory in considerably, but Black drew gote at 65, so his gain was no more than fair. Note that if he failed to fill the liberty at 65, 51 to 61 would lose all meaning.

In the amateur-pro run White 54 was reverse sente, stopping a sente play there by Black.



Dia. 10

later, Black gains a point because White will have to connect at 'c'. Finally, Black 79 should have been at 'a', so as not to give White ko threats.

By the end of this round the amateur-pro game had become very close, but in the next round Black hung in, played his hardest, and won.

ROUND 4

Koiso (the amateur black) may have made various small mistakes, but he made no large, or even middle-sized ones, and earned himself a satisfying one-point victory. That was only eight points behind the pro-pro result, a highly commendable performance.

Results

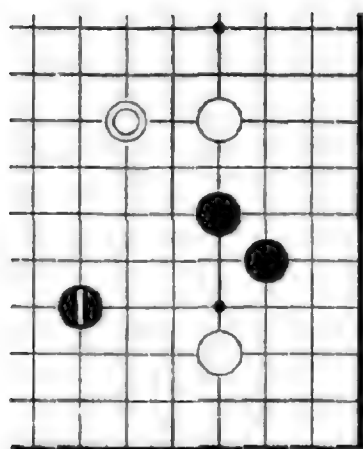
Pro-Pro: Black wins by 9 points

Amateur-Pro: Black wins by 1 point

In the figures on the next page 101 etc. are given as 1 etc. In the amateur-pro run Black wins the final ko on the upper edge.

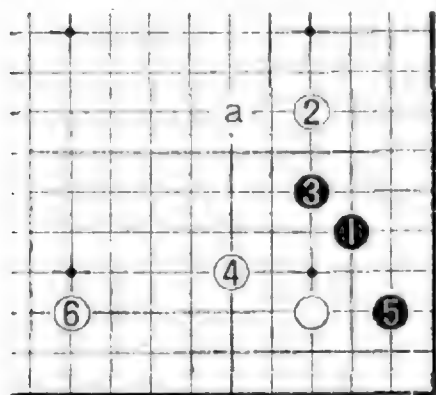


Amateur-Pro (80 – 135)

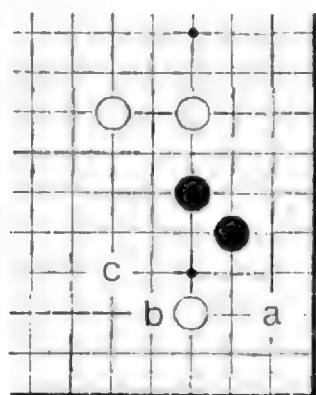


Dia. 1

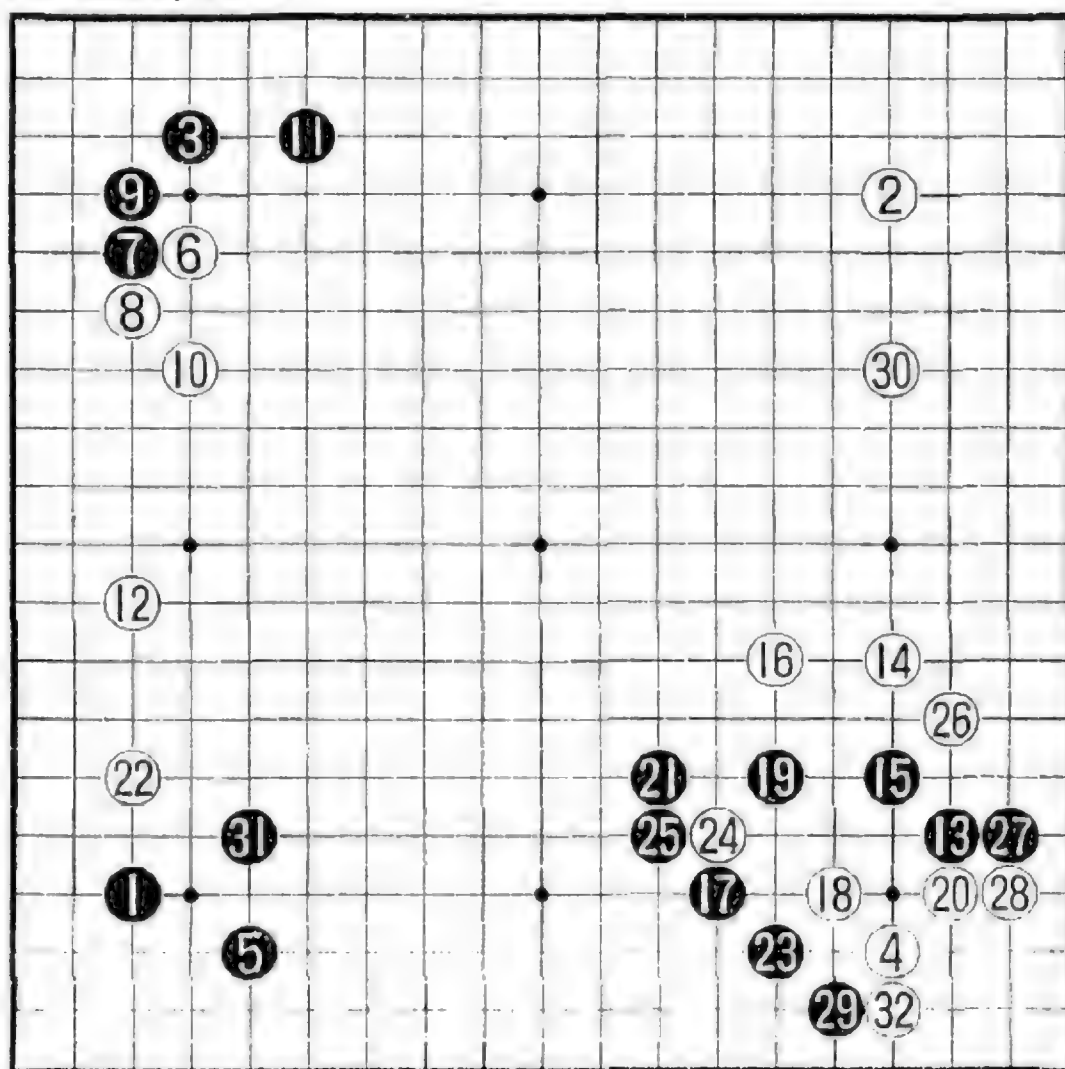
Black 1 in Dia. 1 is a new reply to a comparatively new move (circled) by White. As the game figure shows, what we have here is a variation in Dia. 2, one of the most popular of all josekis. White has shifted 4 to



Dia. 2



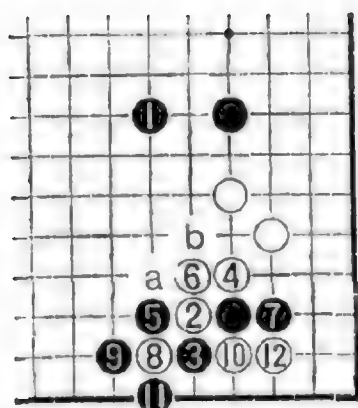
Dia. 3



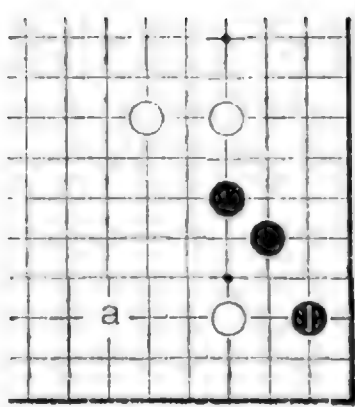
Game Figure (1 – 32). Oteai

Black: Sanno, 8-dan. White: Abe, 8-dan

'a', emphasizing the right side and center and handing the question of what to do with the lower side to Black.



Dia. 4

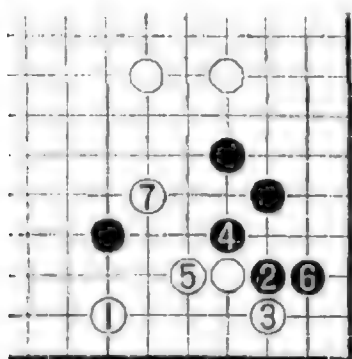


Dia. 5

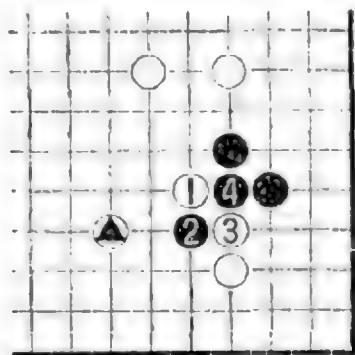
For example, the sequence to White 12 in Dia. 4 (N.B. black and white are reversed) was played in a Judan game between Fujisawa Shuko and Ishida Akira. This result is thought to favor Black, because if he later pushes up at 'a', he also gets 'b' in sente, but it is just one of several patterns that have appeared. The situation is still very open, and new moves can be expected to keep coming in quantity.

Some comments:

Fujisawa Shuko: 'To start with, if Black plays 'a' in Dia. 3 — slides to 1 in Dia. 5, that is — White probably won't extend immediately to 'a'. As for the new move and so on in the game figure, this looks bad for White. The large knight's move at 1 in Dia. 6, followed by Black 2 to White 7, gets White out of trouble and gives a fair result.'



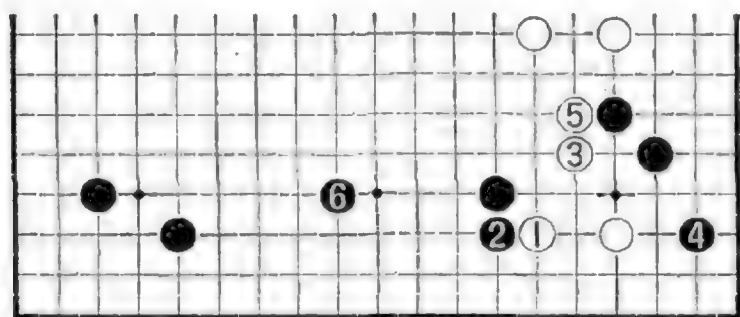
Dia. 6



Dia. 7

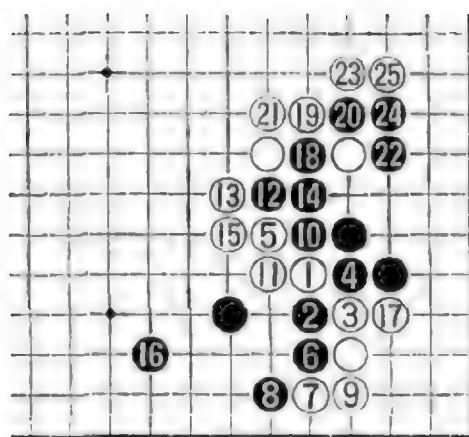
Sanno: 'If White answers the triangled move with 1 in Dia. 7, Black cuts with 2 and 4. I thought this looked playable for Black.'

Haruyama: 'Wouldn't White 1 to 5 in Dia. 8 have been rather effective?'



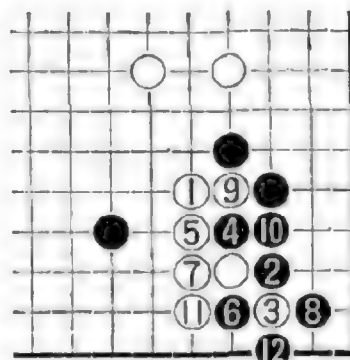
Dia. 8

Abe: 'I didn't think so. The 1-2 exchange hurts, and after 5 Black can play 6, making good shape in relation to the lower left corner.'

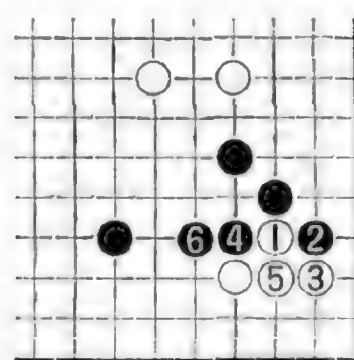


Dia. 9

Fujisawa: 'You're right, Dia. 8 is no good for White. But going back to Dia. 7, White can continue with 5 and 7 in Dia. 9. Then even though Black can force the sequence through 25, White comes away better because he's on the outside. For that reason, it looks to me as if Black should answer White 1 with 2 in Dia. 10, get himself snugly settled with the sequence to 12, and wait for White to make the next move.'



Dia. 10



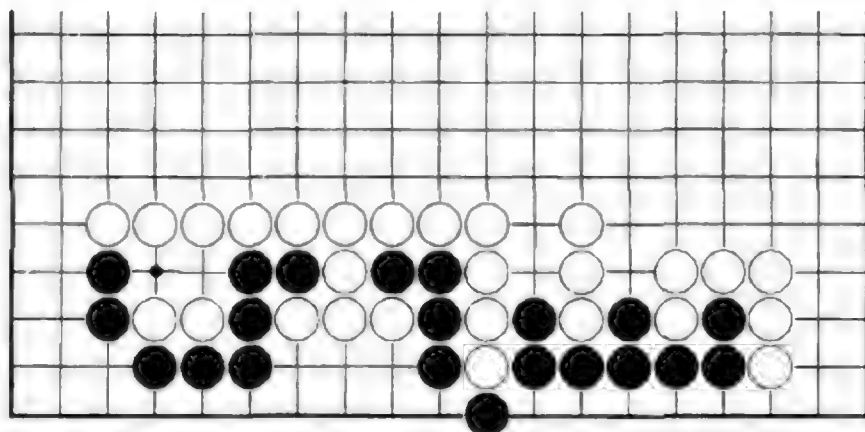
Dia. 11

This new move is a difficult one, and I was grateful for Fujisawa's comments. Clearly the debate is not over; in fact, we seem to have struck a rich vein of research material, and the reader is invited to work it on his own. To give just one more variation, Dia. 11 seems unfavorable for White.

(Igo Shincho, Aug. 1978. Translated by J. Davies)

DOCKING EXERCISE

The right-hand black group has but one eye. How can it link itself to the left?



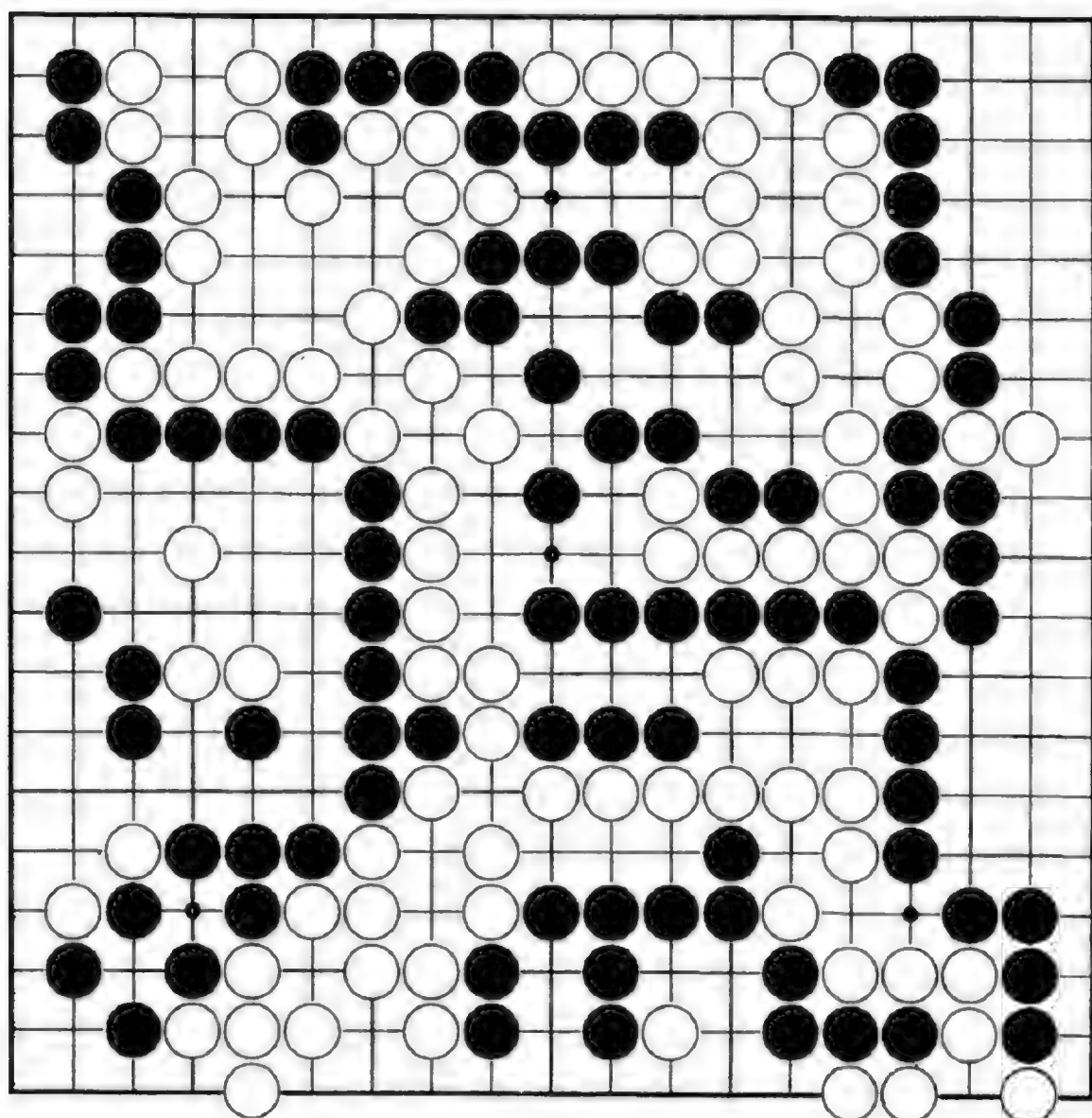
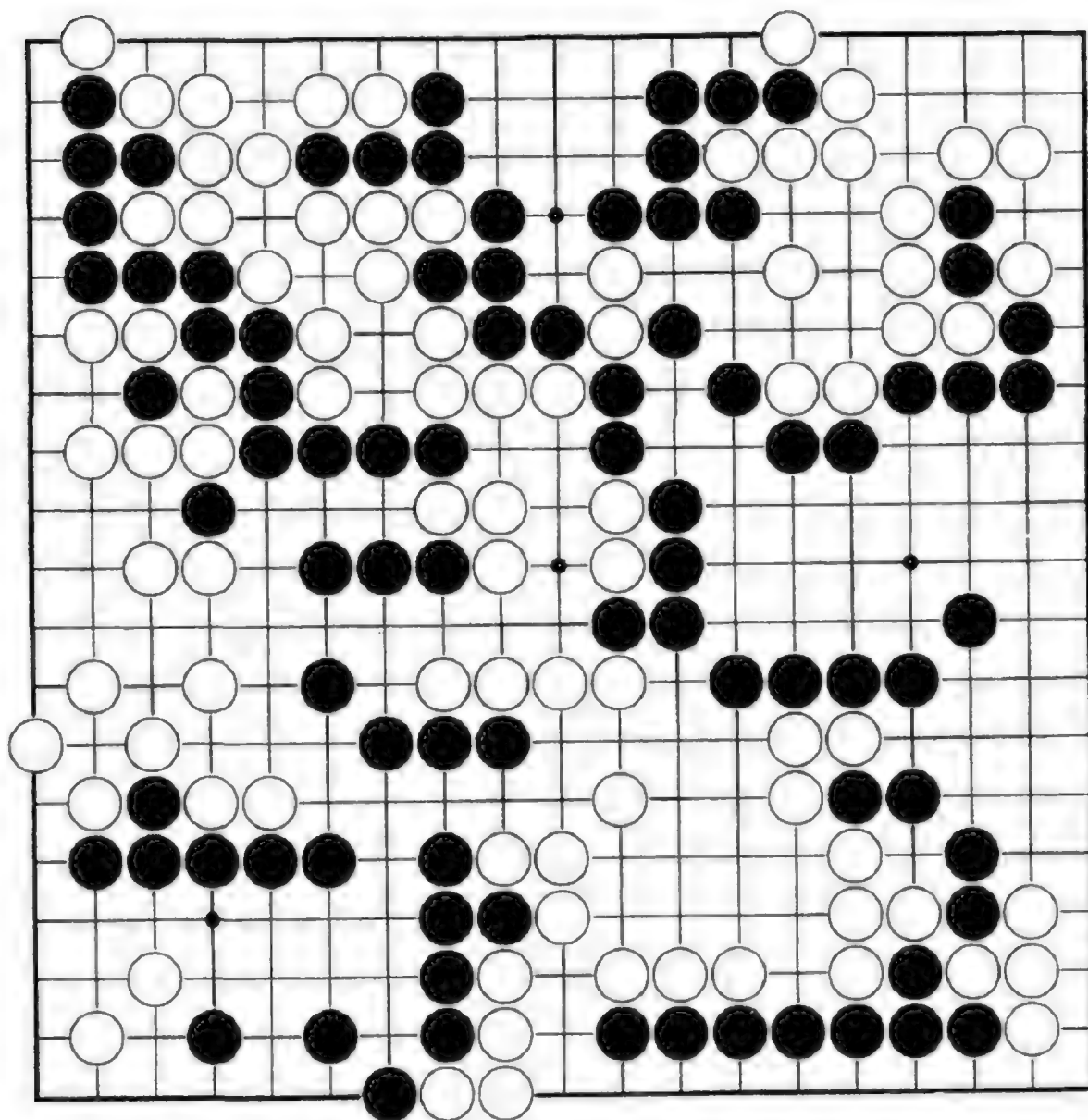
Another docking exercise after the next article, and solutions to both on page 56.

Upsetting Moves

Sonoda Yuichi 8-dan

Upset No. 1

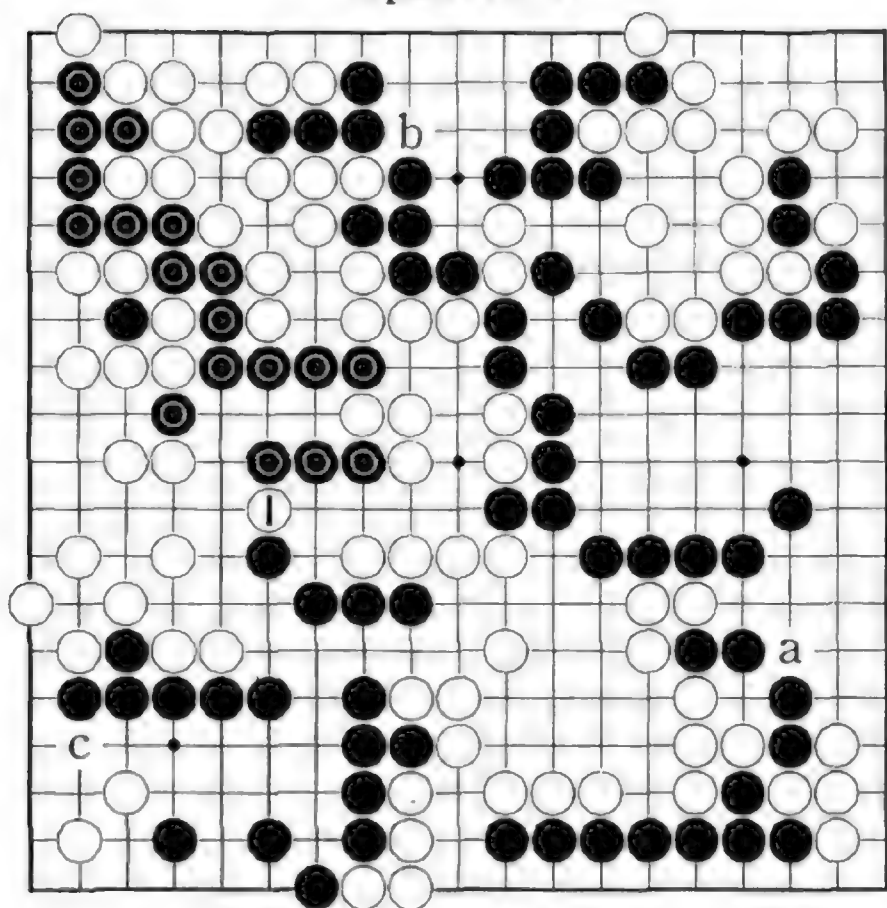
White to play at right. No matter how one looks at the board, Black seems far ahead, but there is a tremendous, lead-shattering move concealed for the reader to find. When he thinks he has found it, he should count and check that it really puts White in front, for there are some less-than-tremendous moves concealed too.



Upset No. 2

White to play at left. He has almost no territory, so Black seems headed for a large victory. The time has come, however, to rock Black from his complacency with a move he will not soon forget.

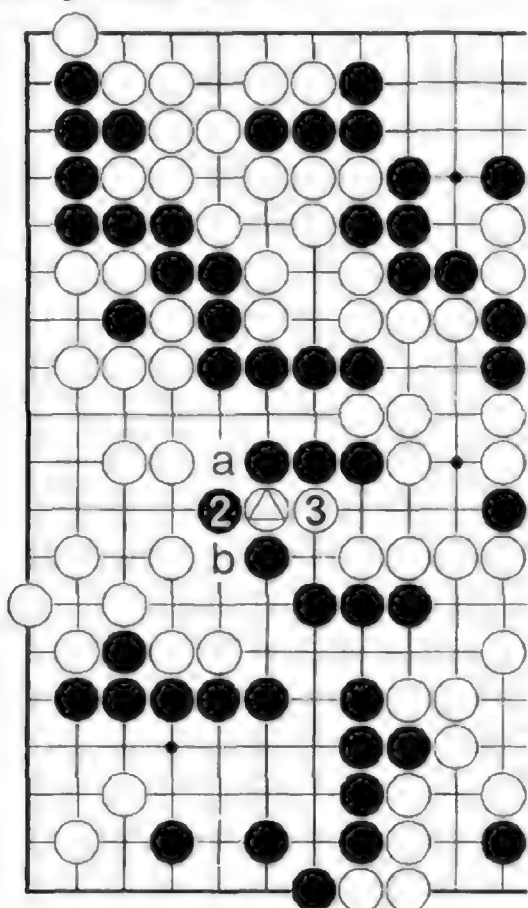
Upset No. 1



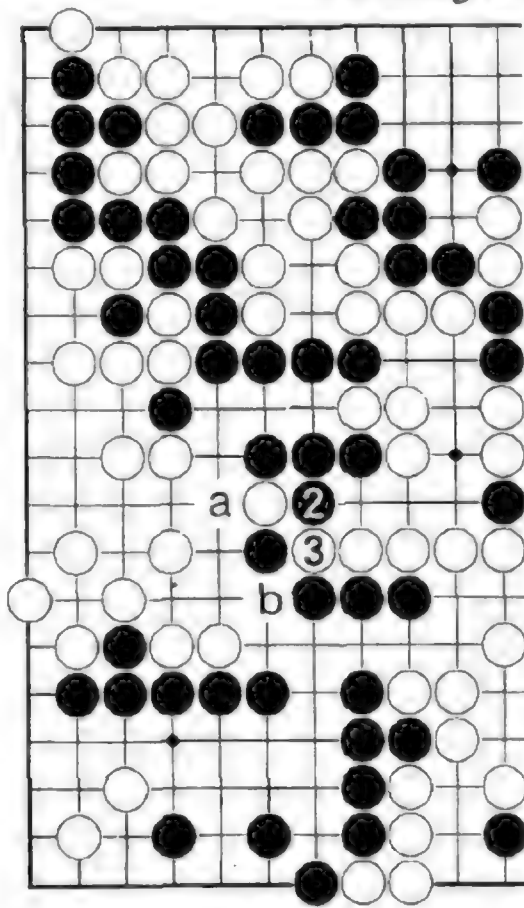
The Upsetting Move

The wedge at 1 snaps Black's line in two and singlehandedly captures the eighteen circled stones, causing a large upset. This is exactly what is meant by the term 'strong move', yet at the same time it is a sacrifice move (Black can capture it) which calls for flexible thinking. Three other places that catch one's eye are marked 'a' to 'c'. Two of them, 'a' and 'b', accomplish a great deal, but not enough to change the lead.

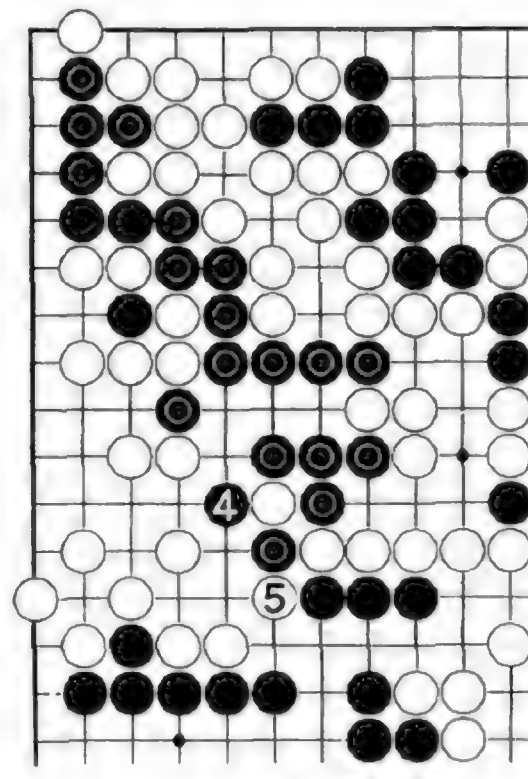
Dia. 1. If Black answers White's triangled move with 2, White draws back to 3, leaving the cuts at 'a' and 'b' as miai. Black 2 offers only flabby resistance.



Dia. 1



Dia. 2



Dia. 3

Dia. 2. More likely to cause confusion is this Black 2, but White cuts at 3, leaving 'a' and 'b' as miai.

Dia. 3. Black has no choice but to capture at 4, so White carries out his planned cut at 5, but here careful reading becomes necessary. Since White is sacrificing a stone to cut Black off, he had better make sure that the cut-off group cannot live.

Dia. 4. (next page) Black 6 is sente, forcing White to connect at 7, and Black 8 secures one eye. White 9, however, finishes Black off. You should verify that no matter how he struggles after this, a second eye is not to be had.

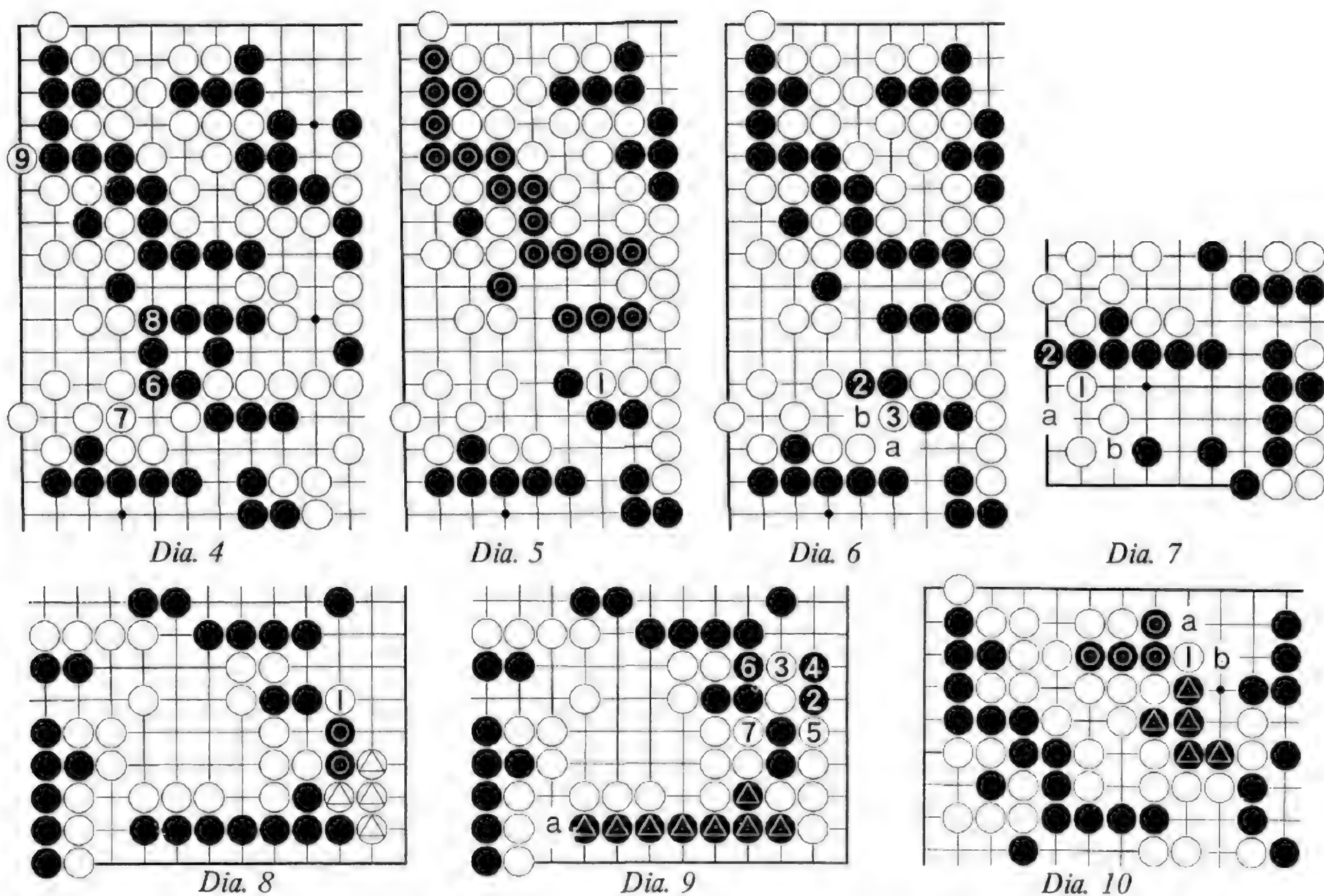
Wedging moves are powerful cutting tesujis. The wedge in this problem went slightly beyond the ordinary in that one had to think of next sacrificing it.

Dia. 5. White 1 in this diagram also aims at the circled group, but is rather crude.

Dia. 6. Black has a nice answer at 2. White would like to cut at 3, but if he does, he will be unable to connect at 'b' when Black gives atari at 'a'. That is what comes of playing crude moves.

Dia. 7. Turning to the other places, let's examine White 1 in the lower left corner. Black 2, however, stops this little venture. Next Black plays either 'a' or 'b'. If White tries instead the hane at 2, the key is for Black to retreat to 1.

Dia. 8. The contact play at 1 is much sharper. Although not enough for an upset, it captures



the two circled black stones and rescues the four triangled white ones, a very satisfactory tesuji.

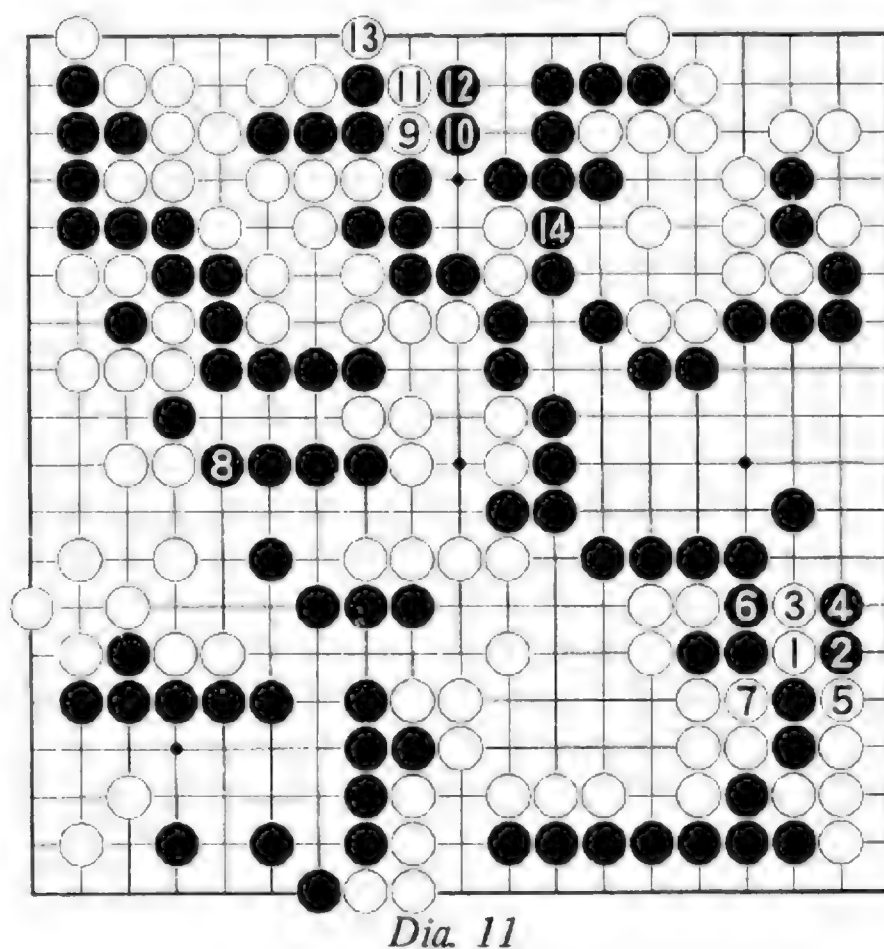
Dia. 9. Black has to retreat by playing 2. If he uses 4 to connect at 5 he only increases his loss, White blocking at 4.

What saves Black here is that the marked group on the lower side is alive as it stands. Note that Black can always play 'a' in sente.

Dia. 10. If White cuts at 1 on the upper side. Black has to surrender the four circled stones. If he tries to save them with 'a', White extends to 'b', and then the five triangled stones are in danger.

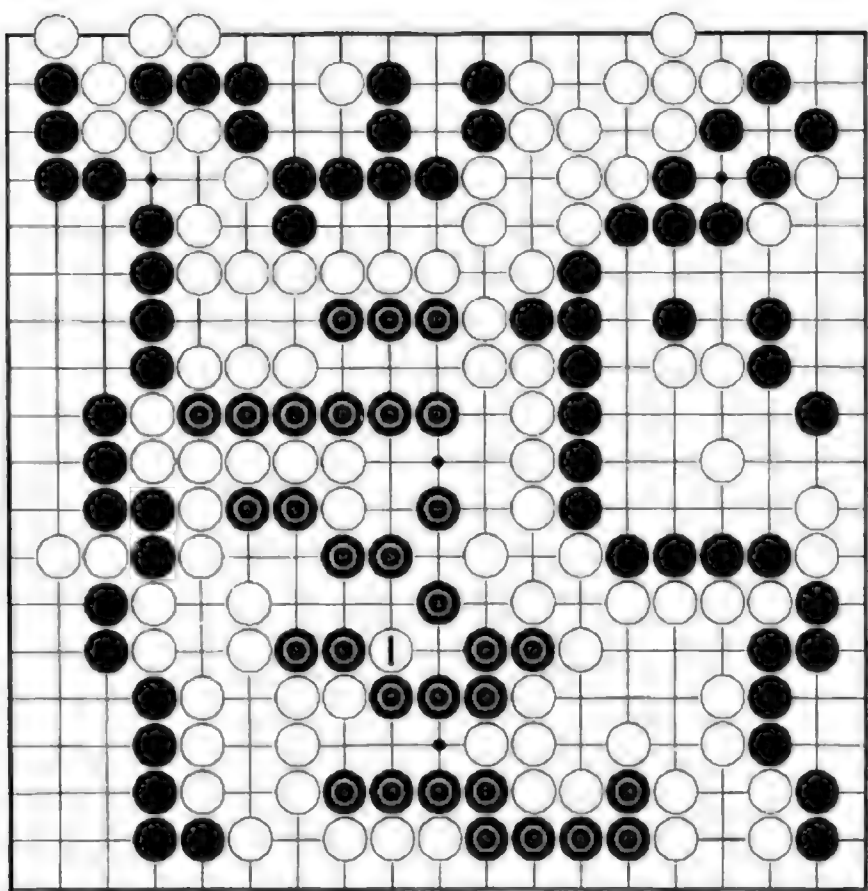
Dia. 11. If White cannot find the upsetting move, he will presumably play the largest of the other choices. How does that leave the score?

White has 17 points in the upper right, 15 on the upper side, 13 on the left side, 12 in the lower right, total 57. No stretch of the imagination will make this as much as 60. Black, for his part, is pushing 70, so he has a safe lead of about 10 points. Only small endgame moves remain, and an upset has already become an impossibility.



Upset No. 2

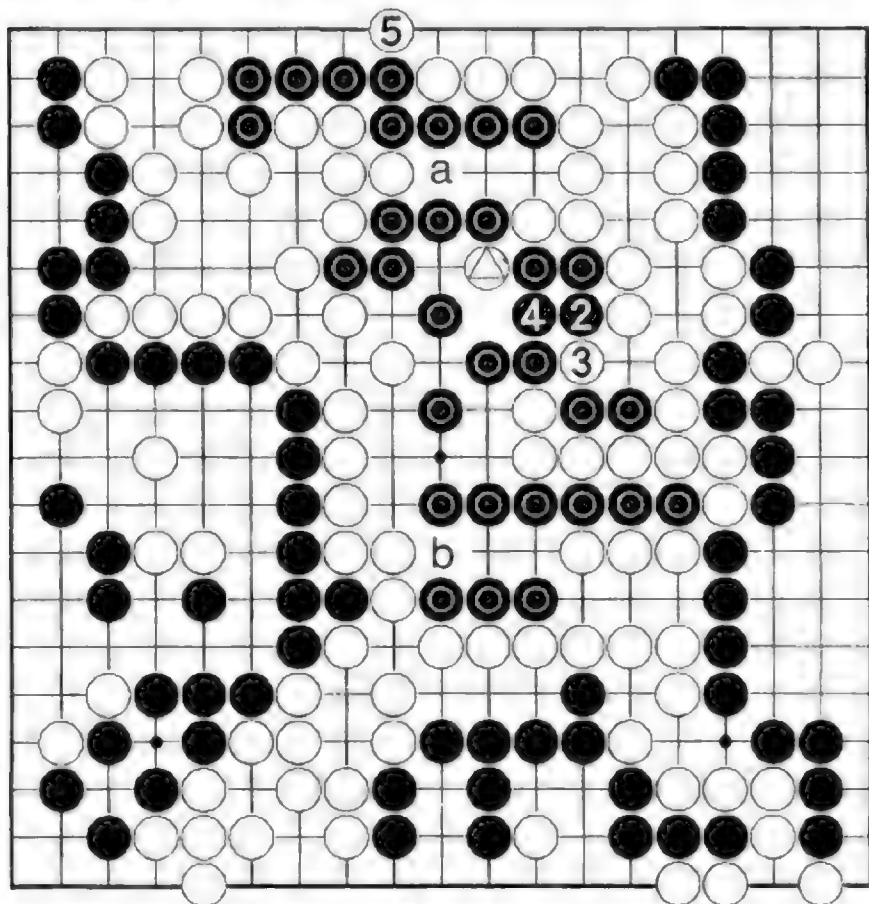
White 1 (next page) is the thunderbolt that ends the game. It mows down the whole circled group. A close look reveals that this group is surprisingly short of eye shape; one blow at the vital point and it topples like an exhausted elephant. With it, nearly ninety points fall into



The Upsetting Move

White's lap, demolishing Black's lead and giving White a huge upset victory.

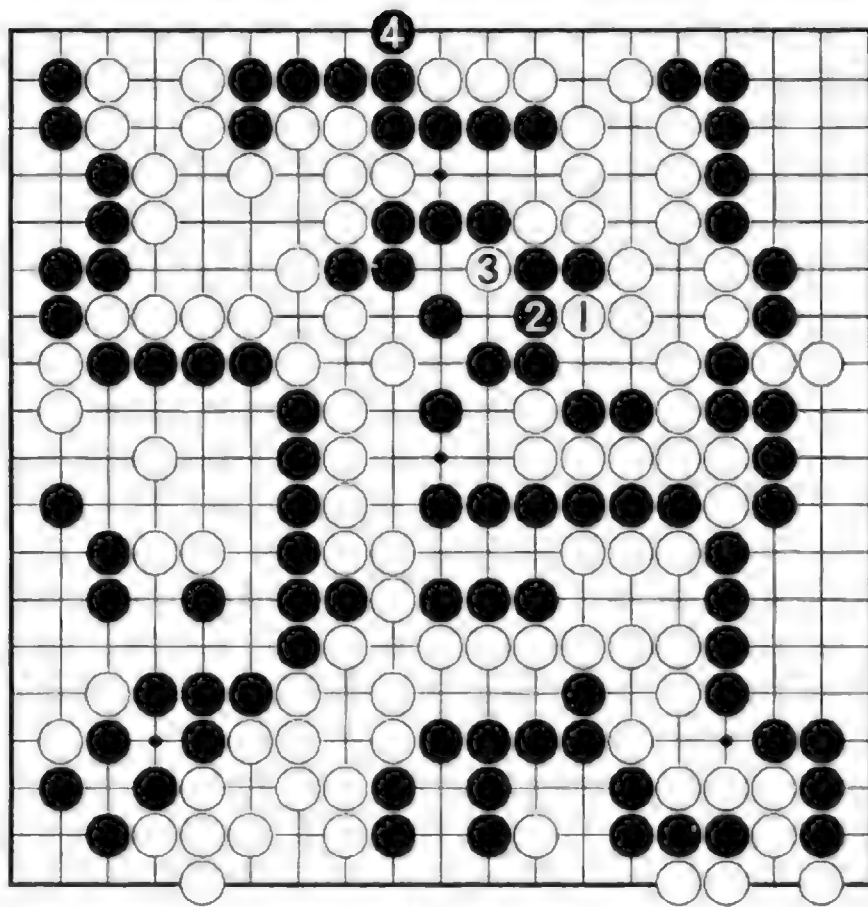
Dia. 1. Here is why White's triangled stone kills the circled group. If Black resists with 2, White is ready with 3. Black connects at 4, White hanes at 5, and Black is dead. To get an eye at 'a' or 'b' he would have to play two moves in a row.



Dia. 1

If Black plays 2 at 'c', White gives atari at 2. Again Black has to connect at 4 and White 5 kills him. Black has no way out.

Dia. 2. If White tries to kill this group with 1, however, he only helps his foe. Black 2 necessitates White 3, so Black lands first on the upper

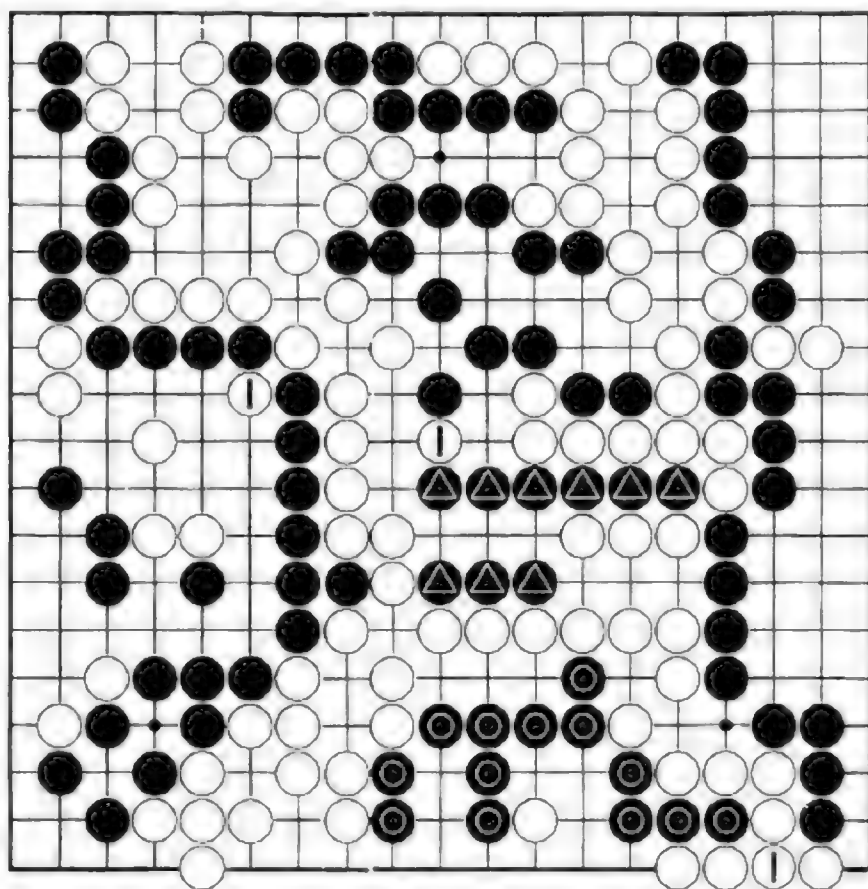


Dia. 2

edge and lives.

If White starts with 1 at 4, to destroy the eye there, Black defends at the key point of 3, or at 1. Then it is too late; the large black group is secure and White is severely beaten. One way or the other, White's next move decides the game very quickly.

Dia. 3. Turning to other possibilities, White 1 in the lower right corner is an interesting move.

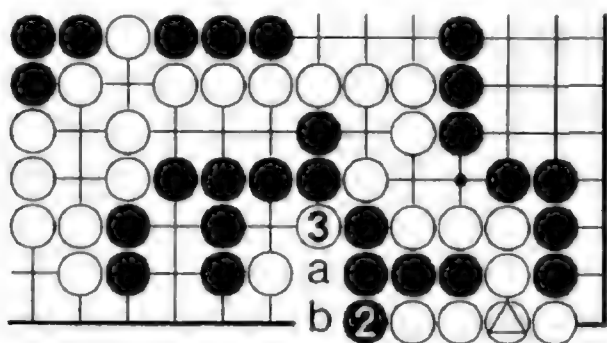


Dia. 3

If White connects here he gets the thirteen stones marked with circles (Dia. 4).

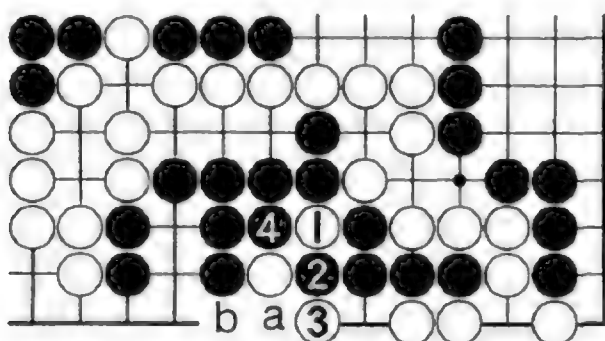
The wedge at 1 in the center detaches the nine stones marked with triangles, but now that we have seen the upsetting move, this one fails

to impress. As for the cut at 1 to the left, it may look tempting but it does not work.



Dia. 4

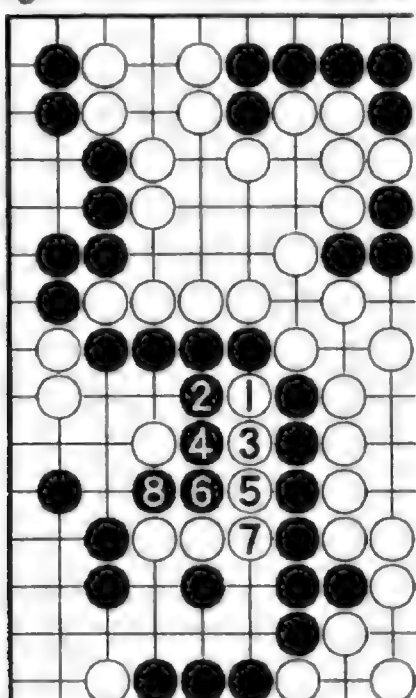
Dia. 4. White's triangled connection is a classic tesuji, a high-caliber move. If Black blocks at 2, White cuts at 3, or if Black plays 2 at 'a', White plays 'b'. Either way, Black dies. White 3 and 'b' are the killing moves, but White has to start by connecting.



Dia. 5

Dia. 5. If he starts by cutting at 1, he fails. After 4, if he connects at 'a' Black catches him with 'b'.

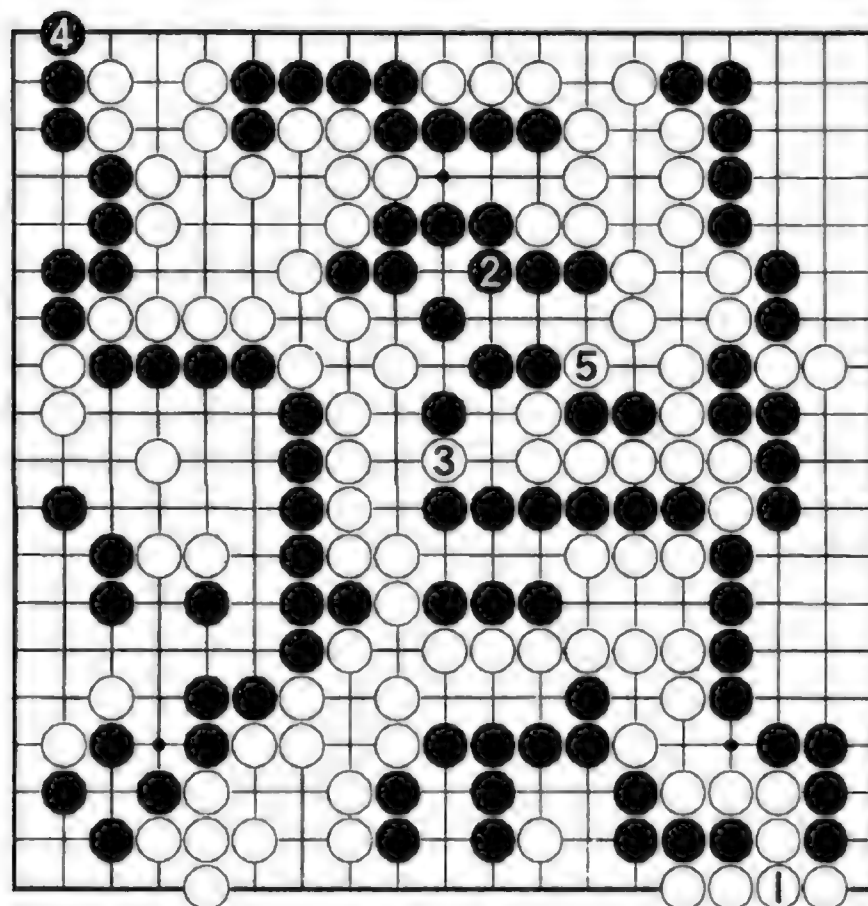
White's triangled connection in Dia. 4, however, also falls short in this game. Clever as it is, it is not enough to overturn Black's lead.



Dia. 6

Dia. 6. White's cut is met by four plain moves from 2 to 8. White writhes a bit, but it comes to nothing.

Dia. 7. Here we have White missing the major move and getting both of the minor ones. The score stands as shown.



Dia. 7

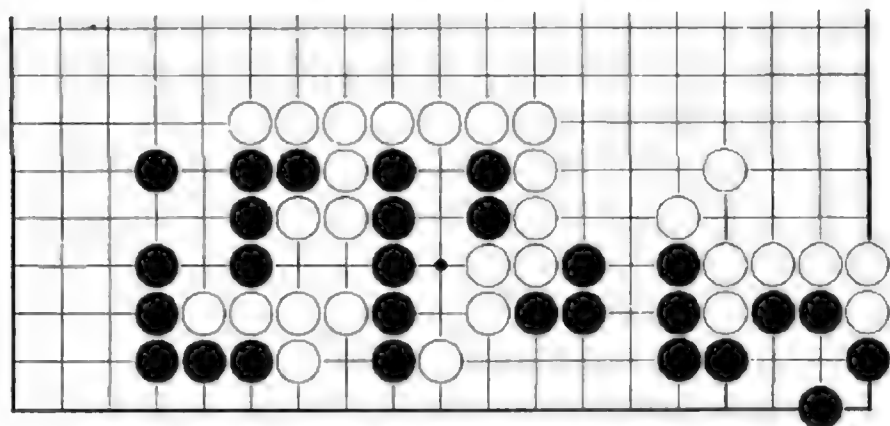
White	
Lower side and center	73 points
Upper left	10
Upper right	14
Total	97
Black	
Right side	44 points
Left side	62
Center	4
Total	110

Black is more than ten points ahead. Staging an upset requires brilliance, but it also requires accurate estimation of the score.

(Gekkan Gogaku, Nov. 1977. Translated by J. Davies)

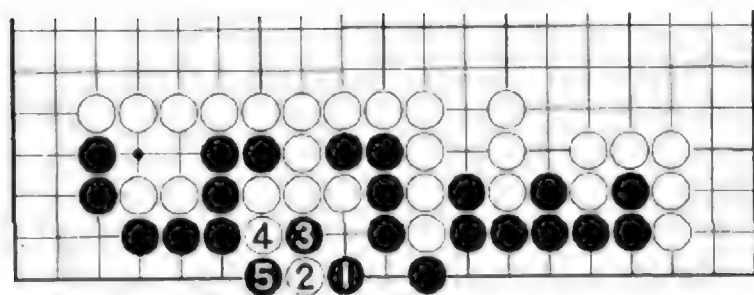
DOCKING EXERCISE

The seven black stones in the center need to find a safe harbor. Either right or left will do.



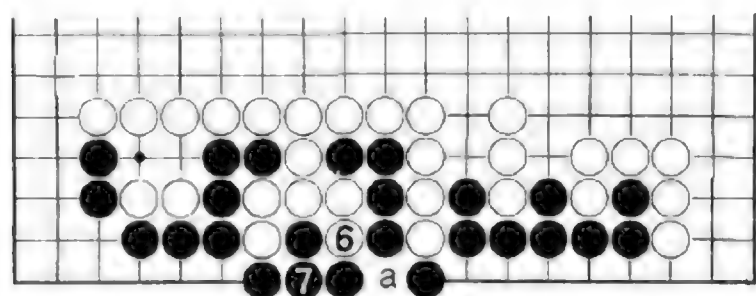
Solution on page 56.

SOLUTIONS TO DOCKING EXERCISES



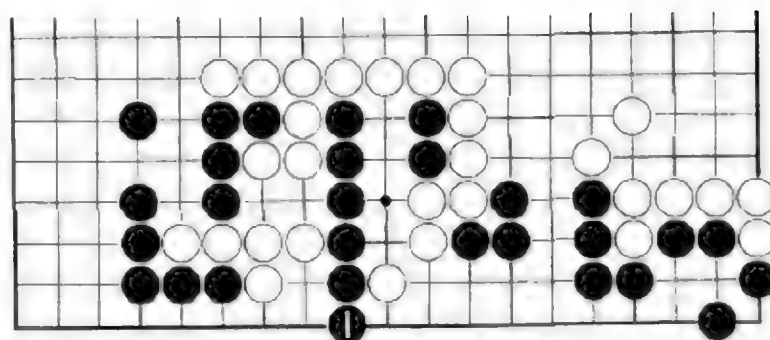
Dia. 1

Dia. 1. The diagonal play at 1 is the docking move. If White tries to obstruct Black with 2, Black captures with 3 and 5.



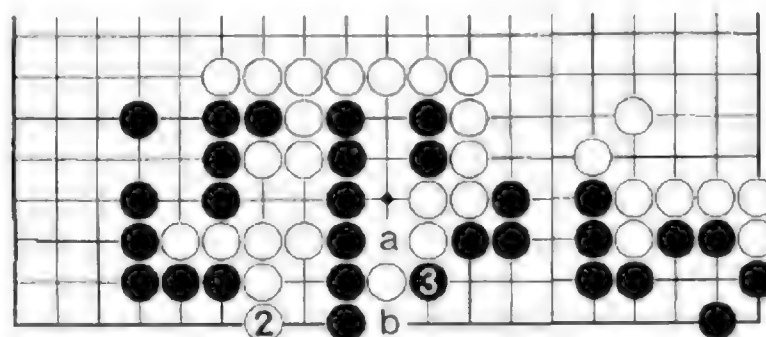
Dia. 2

Dia. 2. Against White 6 Black connects at 7. If White captures at 'a', all Black has to do is recapture. A slight sacrifice is unavoidable in order to dock unconditionally.



Dia. 3

Dia. 3. Black descends at 1. Next he can dock to either the right or the left.



Dia. 4

Dia. 4. If White closes the left with 2, Black plays the clamp tesuji at 3. Next White will connect at 'a' and Black will play 'b'.

(*'Gekkan Gogaku'*, September 1977)

Do-It-Yourself Commentary Workshop

Develop Your Critical Powers

The figures below show twenty moves from an amateur game. Read through them and score each move on the scale at right, filling in the chart at the bottom of the next page. When you are done, compare your scoring with that of Ishii, 9-dan, which follows.

5 Superlative

4 Good

3 Mediocre, or Necessary*

2 Doubtful

1 Bad

*Connecting against an atari, etc.

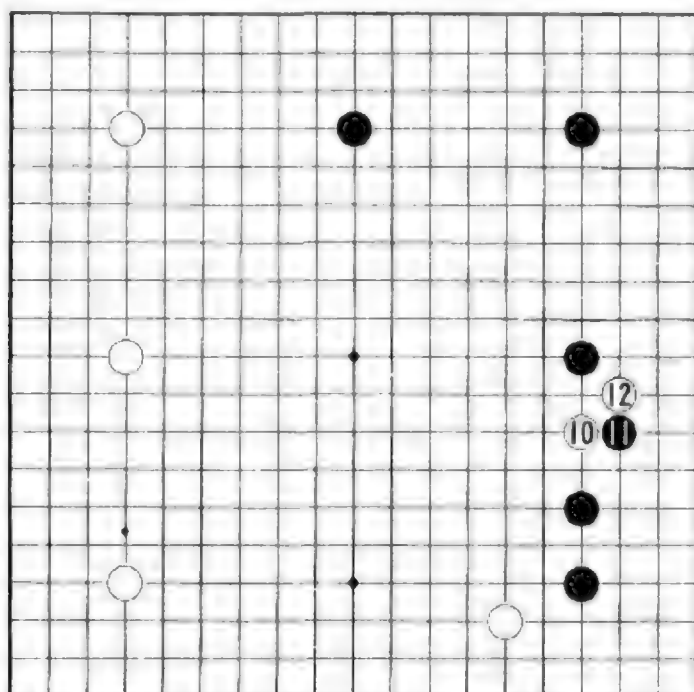


Figure 1 (10 – 12)

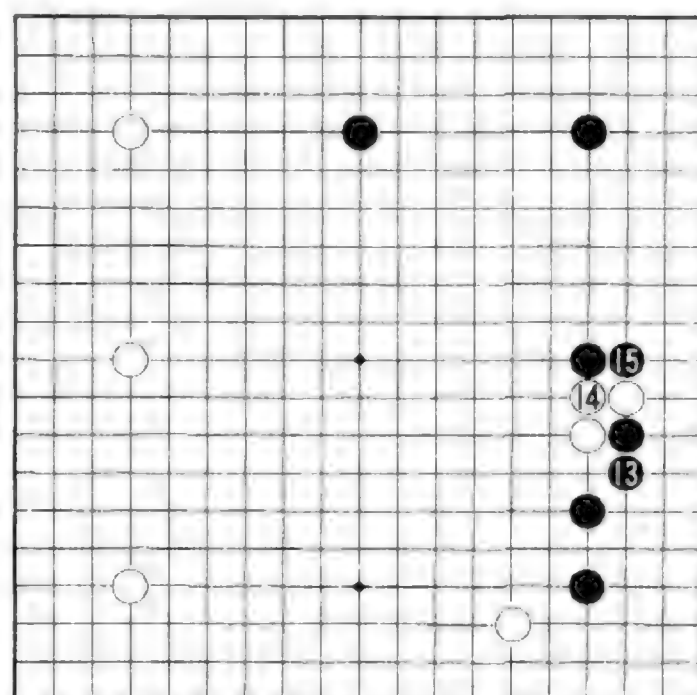


Figure 2 (13 – 15)

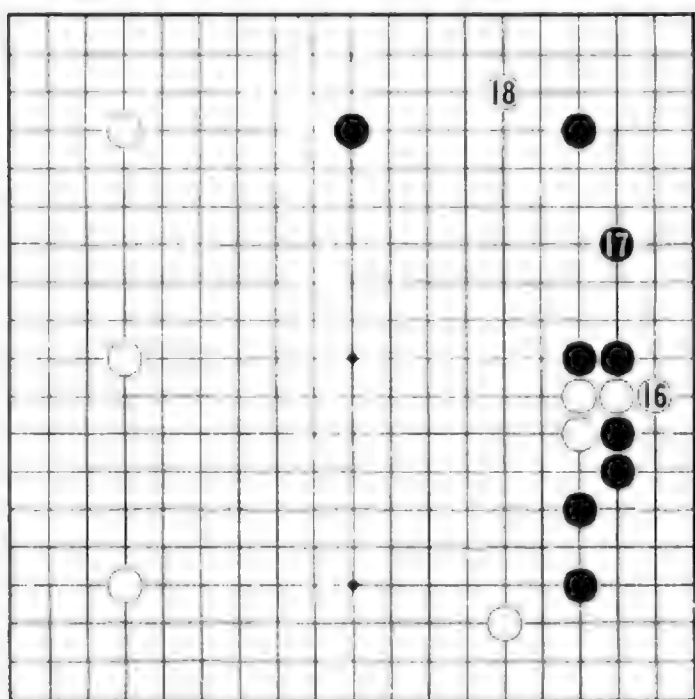


Figure 3 (16 – 18)

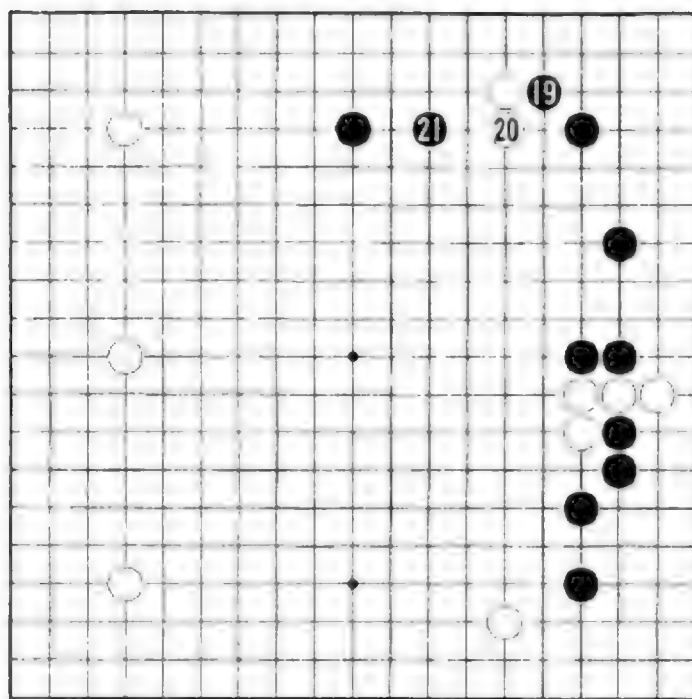


Figure 4 (19 – 21)

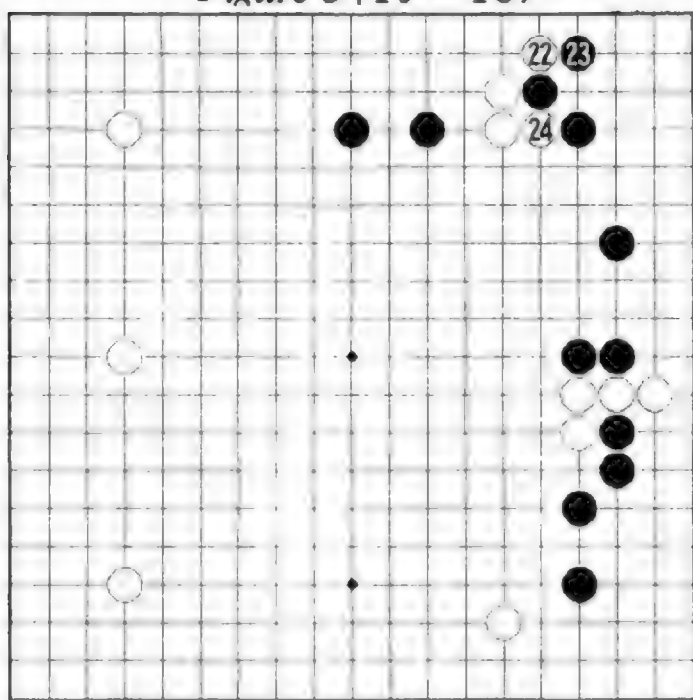


Figure 5 (22 – 24)

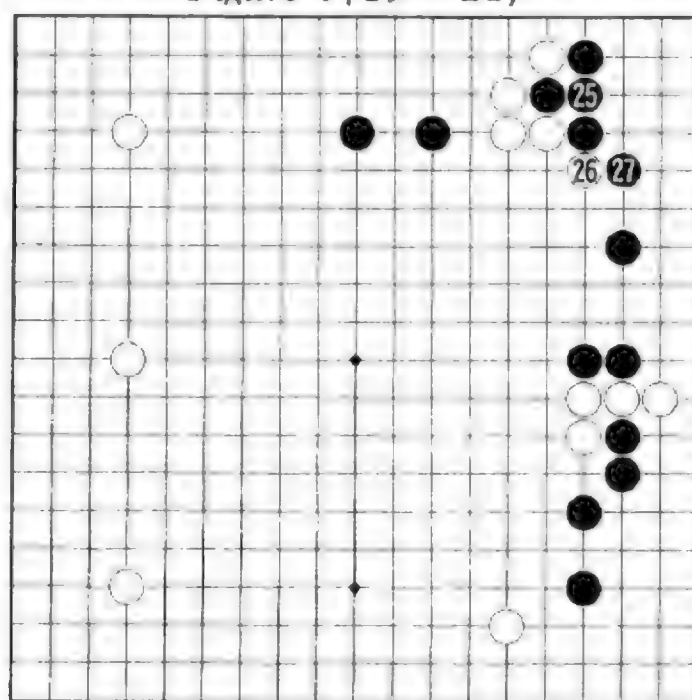


Figure 6 (25 – 27)

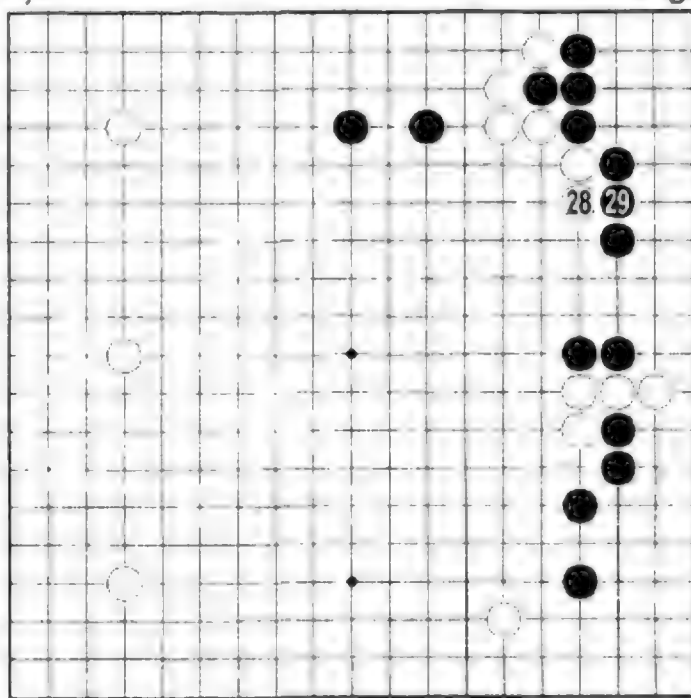


Figure 7 (28 – 29)

Scoring Chart

Move	Score	Move	Score	Move	Score	Move	Score
White 10	_____	Black 11	_____	White 20	_____	Black 21	_____
White 12	_____	Black 13	_____	White 22	_____	Black 23	_____
White 14	_____	Black 15	_____	White 24	_____	Black 25	_____
White 16	_____	Black 17	_____	White 26	_____	Black 27	_____
White 18	_____	Black 19	_____	White 28	_____	Black 29	_____

Scoring and Commentary by Ishii Shinzo, 9-dan

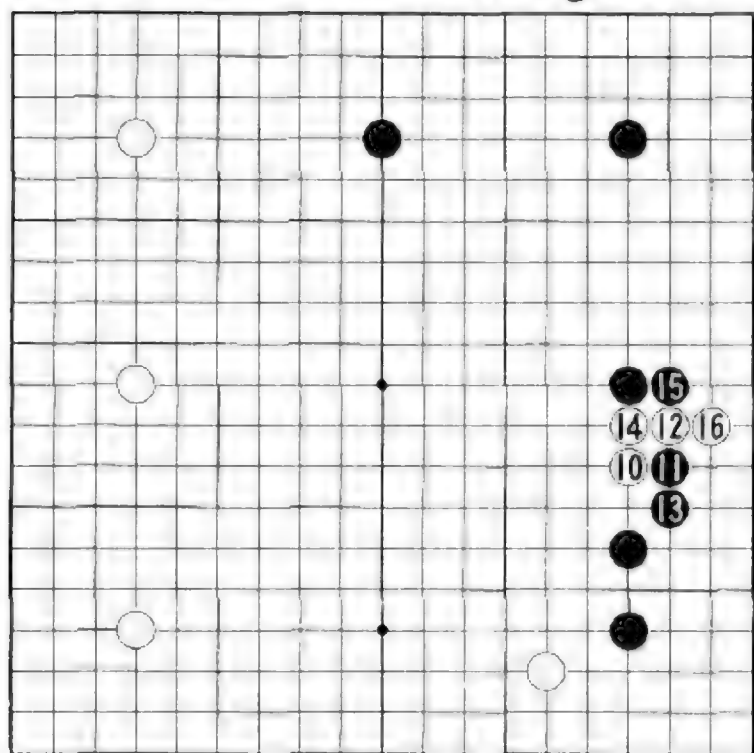
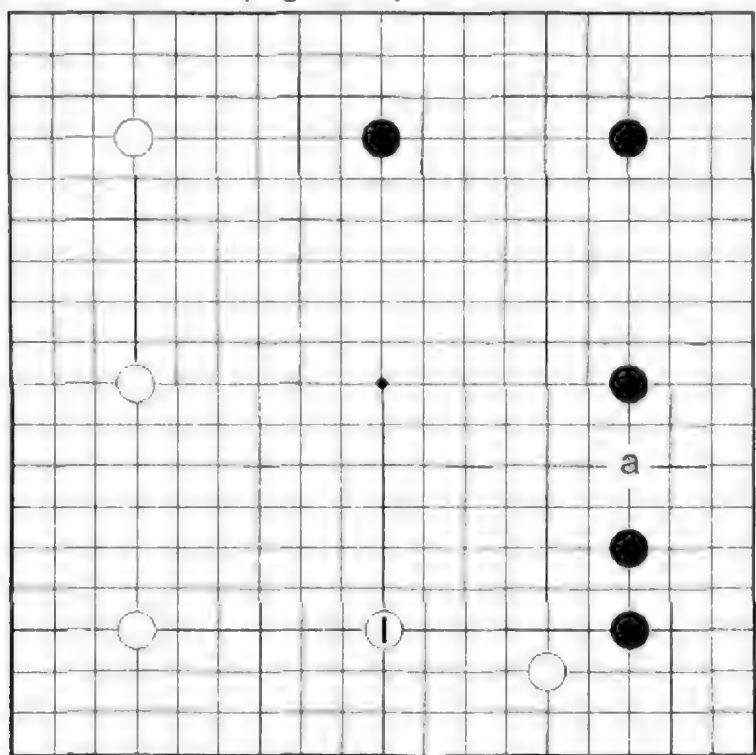


Figure 1 (10 - 16)

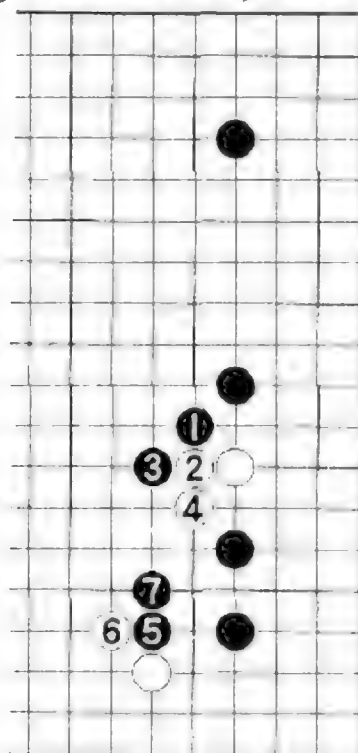
This was a game between 3-kyu players, and it contains some typical kyu-level mistakes, excellent material for our do-it-yourself workshop. It started with two sanren-seis facing each other across the board. This should have made the opening a speed contest to see who could be first to occupy the centre and the remaining large places, and for that reason White 10 was doubtful (2 points).



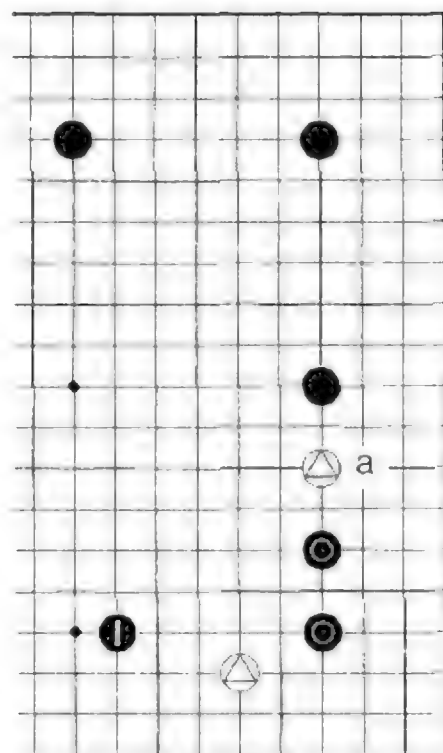
Dia. 1

Dia. 1. The normal move would be White 1. White 'a' has a cramped and narrow feeling. Perhaps White thought it was incumbent on him to start something, but the earlier he begins to fight, the greater is Black's first-move advantage.

Dia. 2. For example, if Black were to attack with the diagonal play at 1 and attachment at 5, White would practically have a lost game already. Black 11, accordingly, was a bad mistake. We can award it 1 point instantly.



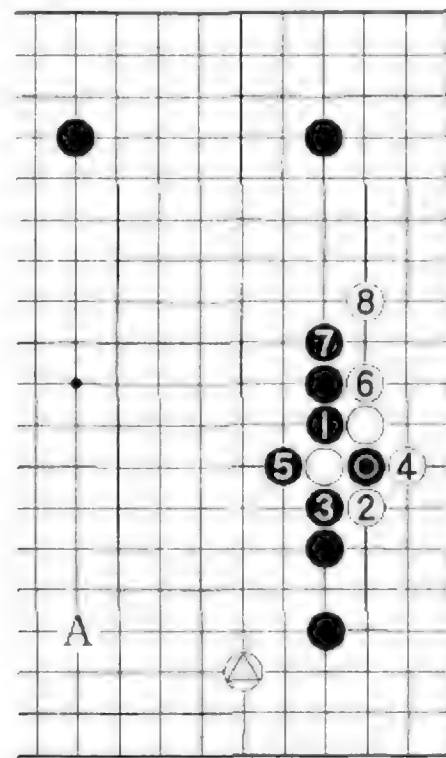
Dia. 2



Dia. 3

Dia. 3. Black probably made the contact play at 'a' from a feeling that his two circled stones were being pincer, but if we imagine him counterattacking at 1 instead, White's two triangled stones seem much weaker. Black 11 ('a') was terrible.

White 12 was probably necessary (3 points) but Black 13 was doubtful (2 points).

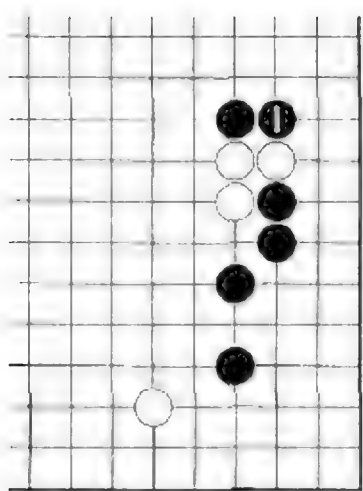


Dia. 4

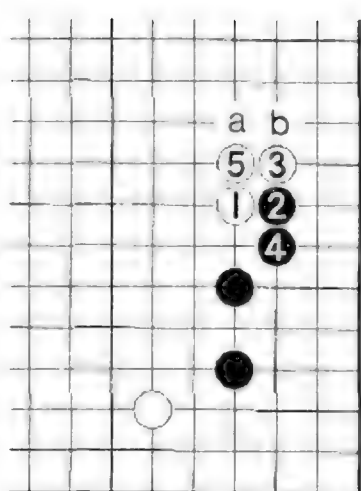
Dia. 4. The best thing for Black to do with his circled blunder was to sacrifice it with 1 to 7, let White play 8, then attack White's triangled stone from the direction of A. This would at least have been consistent.

White 14 was necessary (3 points). At this stage White was drawing effortlessly ahead while Black was making one mistake after another. Black 15 (1 point) was his next.

Dia. 5. Black 1 should strike the reader, too, as strange, for the following reason.



Dia. 5

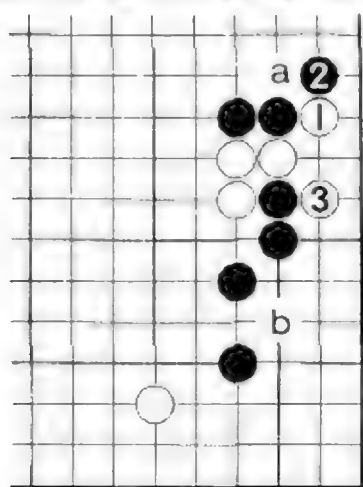


Dia. 6

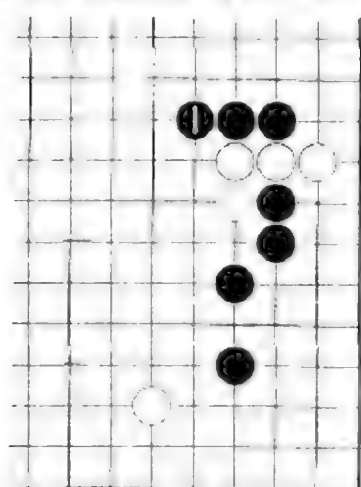
Dia. 6. This shape comes from Black's answering White 1 by attaching at 2 and drawing back at 4, a common maneuver but already doubtful in this position. For Black next to play 'a' or 'b', let alone both, would be highly eccentric, but that is just what he has in effect done in *Dia. 5*. This kind of analysis should make crystal clear what was wrong with Black 15.

White 16 was a weak, doubtful move (2 points).

Dia. 7. White should have punished Black for his evil deeds with hanes at 1 and 3. Next he could cut at 'a' or harass the corner with 'b'.



Dia. 7



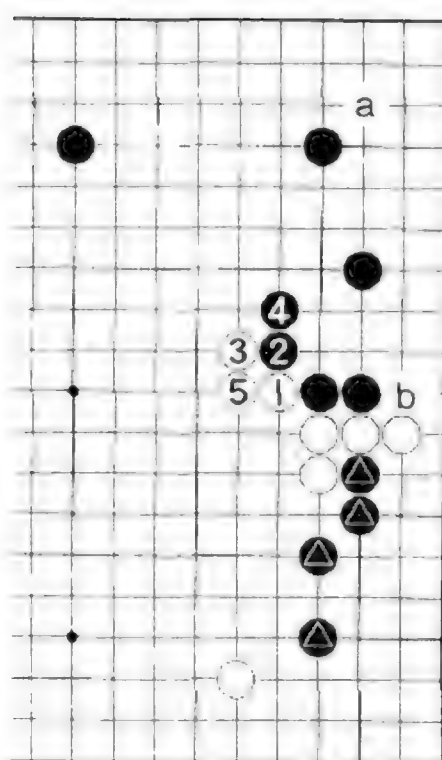
Dia. 8

Black 17 was out of focus and doubtful (2 points).

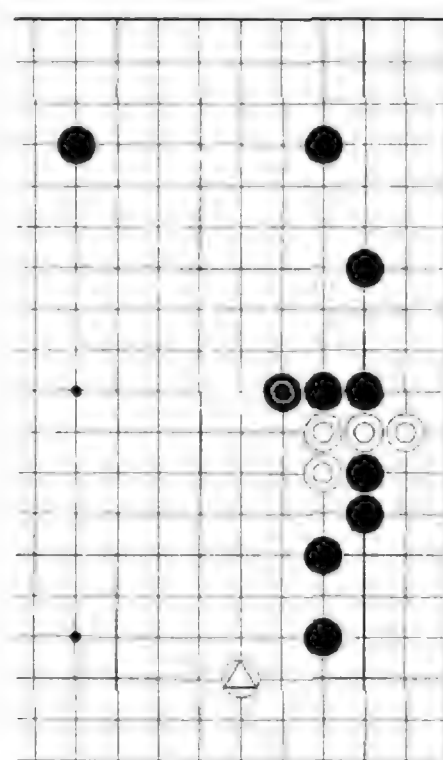
Dia. 8. Black 1, at the head of Black's own two stones, was the proper move. With 18, accordingly —

Dia. 9. White should have lost no time making the hane at 1. Black 2 to White 5 would be the right continuation. Black's upper right area is not as big as it looks, for it is open at 'a' in the corner and 'b' on the right edge. Another effect of this would be to weaken the four triangled stones below.

Dia. 10. If Black were to snatch the circled point, White would be the one with worries about his four stones (circled). A double attack against them and the triangled stone seems imminent. White 18 was therefore bad (1 point).



Dia. 9



Dia. 10

Black's diagonal contact play at 19 was a good move (4 points).

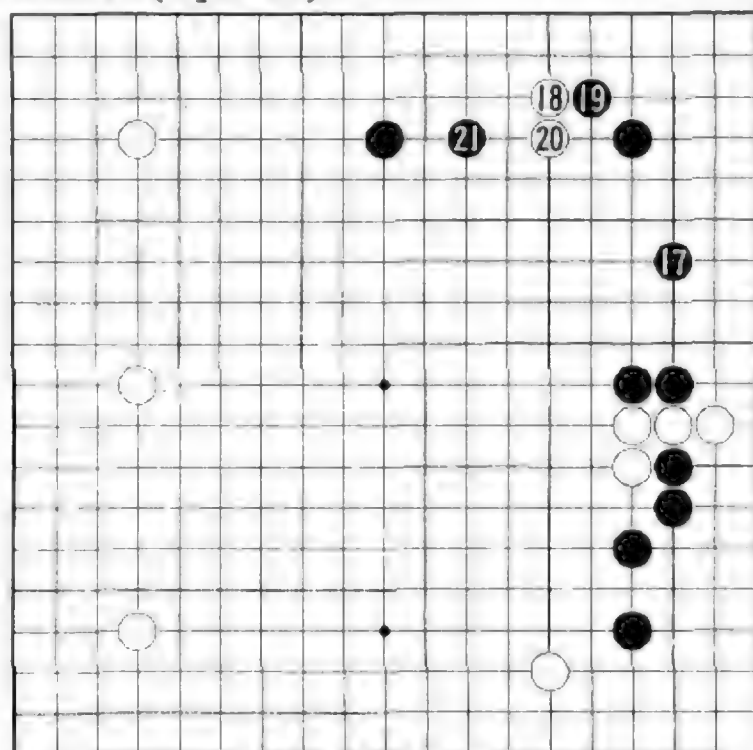
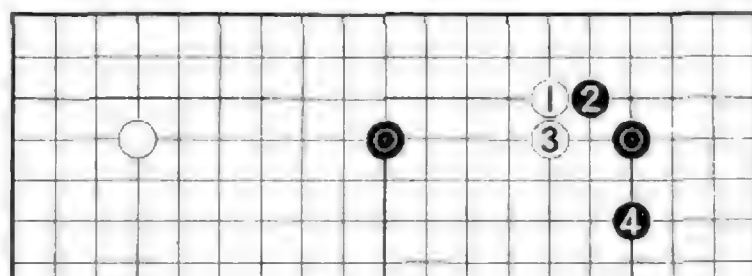


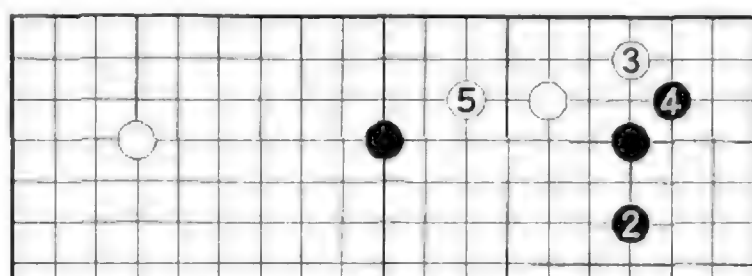
Figure 2 (17-21)

Dia. 11. Black 2 and 4 are standard whenever White enters at 1 between the two circled stones.

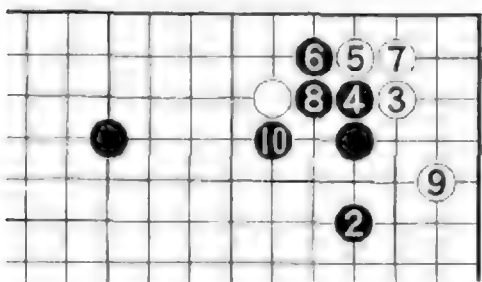


Dia. 11

Dia. 12. If Black just extends to 2, White can easily make shape with 3 and 5.

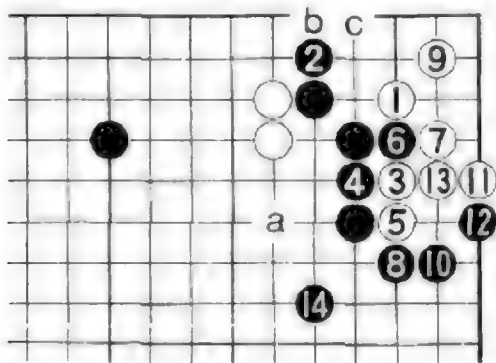


Dia. 12



Dia. 13

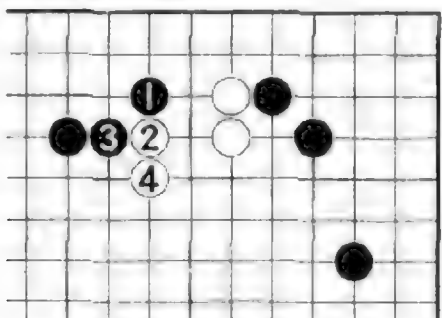
Dia. 13. Or, depending on the overall position, White might come in to the three-three point and lay waste to the corner with 3 to 9. If he tries this after Dia. 11, however —



Dia. 14

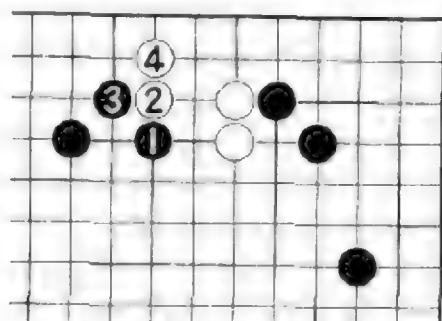
Dia. 14. The value of Black's diagonal contact play becomes all too clear. After 14, which may also be at 'a', Black can play 'b' or 'c' in sente against the corner, so White is in for a very hard time on the upper side. Black has more thickness toward the lower right than in Dia. 13, too.

White 20 was necessary (3 points). Even if White plans to abandon his invasion at 18, it does not hurt to extend once at 20. Black 21 was a good move (4 points), and Black now had a nice attack going.



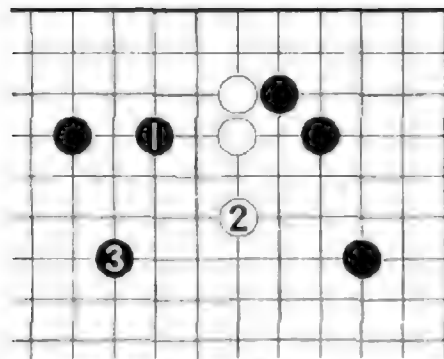
Dia. 15

Dia. 15. Black 1 is wrong here. The ordinary attachment and extension at 2 and 4 provide White with a perfect defense.



Dia. 16

Dia. 16. When Black plays 1 high, White 2 and 4 are not such a good defense. It hurts to be forced toward the edge like this.



Dia. 17

Dia. 17. But if White heads for the center with 2, Black can continue in good shape with 3, his attack picking up momentum.

White 22 and 24 did not serve for defense; they just reduced White's opportunities. Both

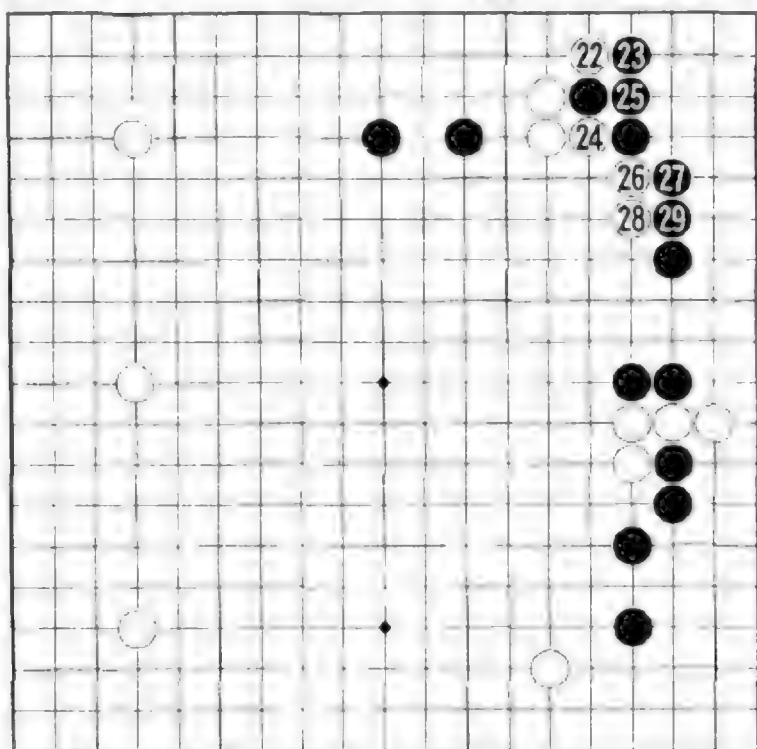
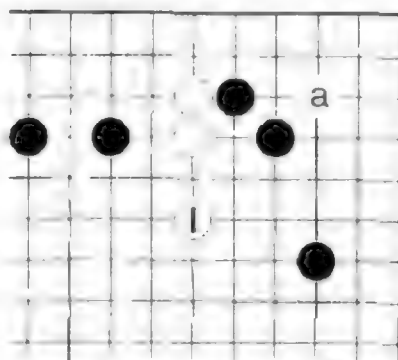


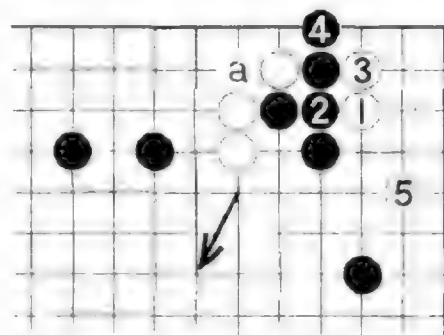
Figure 3 (22 - 29)

get 2 points. Black's replies at 23 and 25 were necessary (3 points) but they had positive value in that they solidified the corner.

Dia. 18. Instead of playing 22, White should have moved into the open with 1 and not destroyed the potential three-three-point invasion at 'a'.



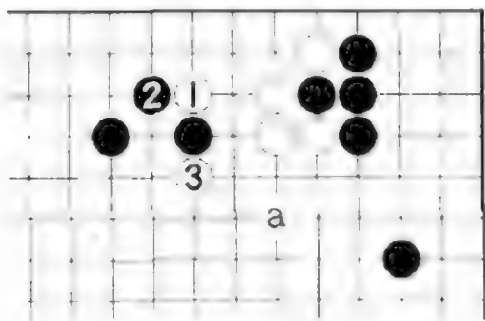
Dia. 18



Dia. 19

Dia. 19. And White 24 erased the possibility of connecting at 'a', then living in the corner with 1 to 5. Of course this would have to be preceded by an escape in the arrowed direction, but still it was worth saving.

White 26 was yet another doubtful move (2 points).



Dia. 20

Dia. 20. White should have sought to make good shape with contact plays at 1 and 3, or else just jumped to 'a'. With 26 he continued to make himself heavy.

Black 27 and 29 were necessary, and White 28 was at least natural — 3 points for each of these.

After this White turned away from his group in the upper right and Black attacked and captured it, forcing White to resign. Tabulating Black's and White's scores for the twenty moves

looked at, we get:

Move	Score	Move	Score
White 10	2	Black 11	1
White 12	3	Black 13	2
White 14	3	Black 15	1
White 16	2	Black 17	2
White 18	1	Black 19	4
White 20	3	Black 21	4
White 22	2	Black 23	3
White 24	2	Black 25	3
White 26	2	Black 27	3
White 28	3	Black 29	3

Neither player scored up to the shodan mark (30 total), but both put on a good fight.

('Gekkan Gogaku', Nov. 1977. Translated by J. Davies)

PAGE FROM GO HISTORY (Continued)

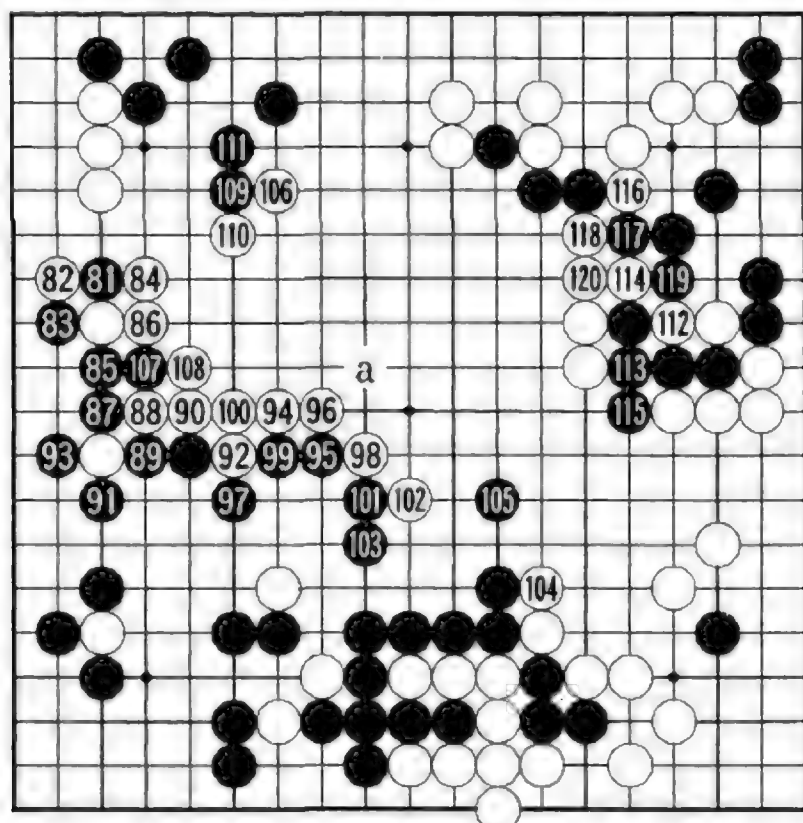


Figure 2 (81 – 120)

Yasui house. The government decided to resolve the issue by directing the two to play a match, but the resulting tie (there had to be an even number of games since there was no komi) meant that neither was appointed.

Honinbo San'etsu died in 1658, but there is a sequel to this story. In 1668, thanks to adroit political manoeuvrings behind the scenes, Yasui Sanchi managed to have himself appointed as Meijin Godokoro, only to meet with an immediate and vigorous protest from San'etsu's successor as Honinbo. This led to another challenge match, though one with an unusual twist, which will be

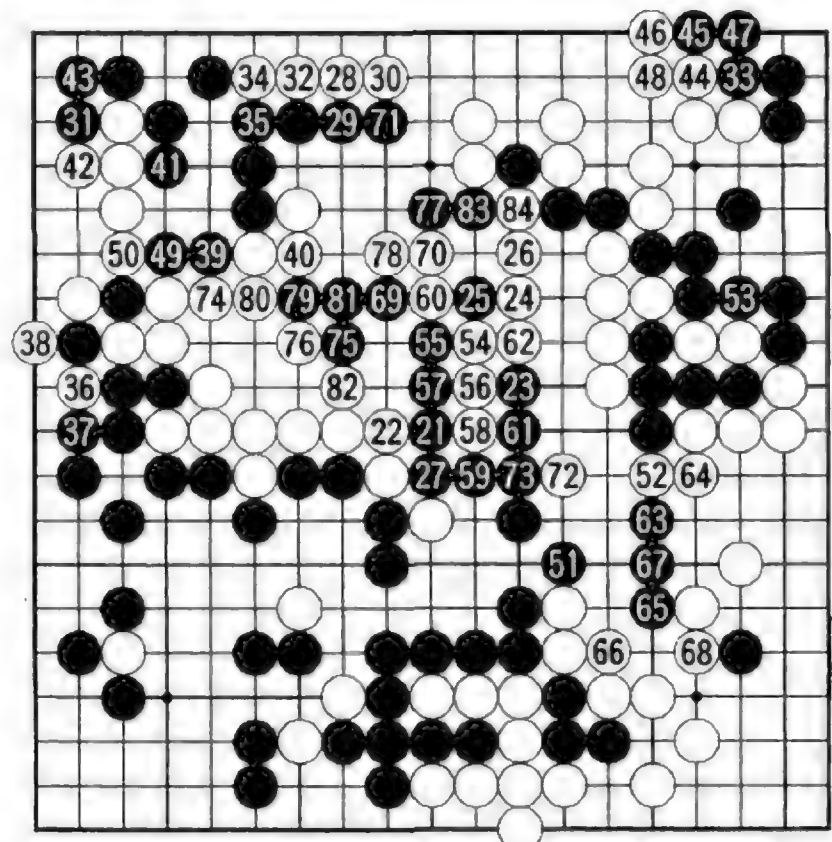


Figure 3 (121 – 184)

described in our next issue.

Figure 1 (1–80). This game is fairly straightforward; Black plays solidly, denying White the chance to create complications.

White 44. Capturing at 'a' is better. Black 79 is worth over 20 points and secures the lead.

Figure 2 (81–120). Black 81 is very severe — Black continues to dictate the pace of the game. White has no chance of winning after the sequence to 93.

Black 95 is the vital point — if White 97, Black 'a' is good enough.

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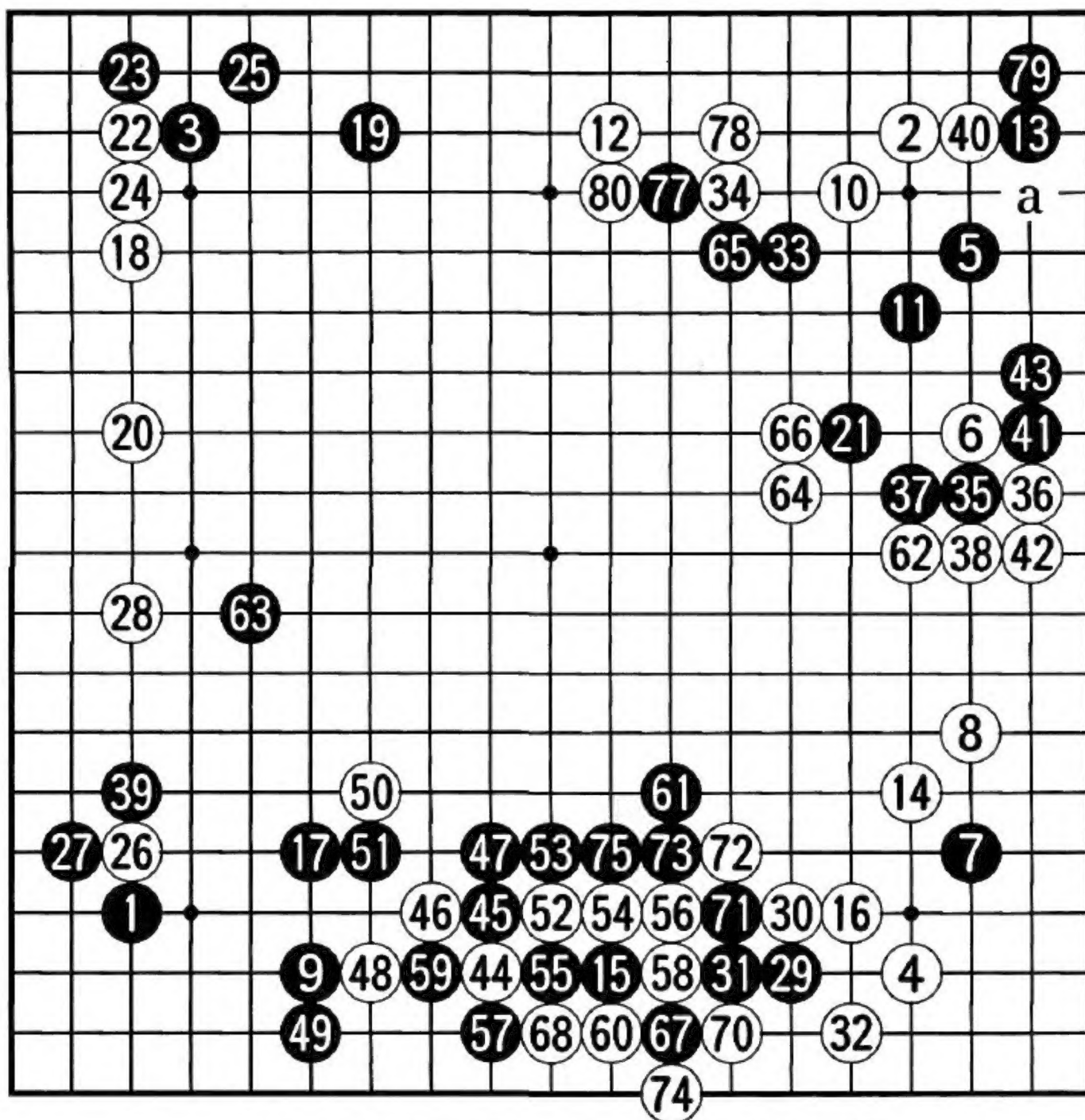


Figure 1 (1 – 80) 69: connects; 76: at 67

The Fight for Godokoro

San'etsu v. Sanchi

White: Yasui Sanchi (1617 – 1703)

Black: Honinbo San'etsu (1611 – 1658)

Played in 1648 at Edo Castle

Black wins by 11 points (moves after 184 not recorded)

This is the fourth game of a six-game match played between Yasui Sanchi and Honinbo San'etsu to determine which player deserved the post of Godokoro. The match lasted from 1645 to 1653, but ended in a 3–3 draw (Black winning every game), so neither player was able to establish his claim to the post.

This match was the first of the six great challenge matches of the Edo period (1603 – 1867), four of which revolved around the office of Godokoro. This was the top office in the Go world – its holder was the official Go instructor to the shogun (head of the Tokugawa government) and he also controlled all promotions and monopolised the issuing of diplomas. The condition for appointment to the office was that one be recog-

nised as the top player of the day, which meant being promoted to Meijin. In the dan system invented in the late 17th century, Meijin (master player) was equivalent to 9-dan, but this cannot be compared to the modern ranking system, as there could only be one Meijin, that is, 9-dan, at a time in the Edo period. In fact, during the whole Edo period there were only eight Meijins – in periods when there was no really preeminent player, no one was promoted to this rank and as a consequence the office of Godokoro was often vacant.

The main theme of Edo Go history is the rivalry among the leading players of the four hereditary Go houses – Honinbo, Inoue, Yasui and Hayashi – to achieve supremacy in the Go world by gaining promotion to Meijin and the office of Godokoro.

The first Meijin Godokoro was Sansa, the 1st Honinbo, who arranged for Nakamura Doseki, founder of the Inoue house, to succeed him (see GW8). After Doseki's death in 1630, the office remained vacant, but two players became kindled with the ambition to fill it: San'etsu, the 2nd Honinbo, and Yasui Sanchi, the 2nd head of the

(Continued on page 61)

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